



THE NEW YORK



# DRAMATIC MIRROR

VOL. LXIII., NO. 1634

NEW YORK, SATURDAY, APRIL 16, 1910.

PRICE, TEN CENTS.



ADELINA GENEE

# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879]

The Organ of the American Theatrical Profession

PUBLISHED BY

THE DRAMATIC MIRROR COMPANY

HARRISON GREY FISKE, President  
LYMAN O. FISKE, Secretary and Treasurer121 West Forty-Second Street, New York  
Chicago Office, 46 Grand Opera House Building  
Otis L. Colburn, Representative

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The Editor cannot undertake to return unsolicited manuscript. Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The Dramatic Mirror Company.

Registered cable address, "Drammirror."

## ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, \$35; Half-Page, \$65; One Page, \$125.

Professional cards, 15 cents an agate line, single insertion. Four lines the smallest card taken.

Reading Notices (marked "R" or "S"), 50 cents a line.

"Preferred" positions and black electrotypes subject to extra charge.

Last page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 5.30 p. m.

## SUBSCRIPTIONS.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents. Canadian subscriptions, \$5.04 per annum. All other foreign countries \$5.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St., and Davie's Agency, 17 Green St., Charing Cross Road, W. C. In Paris at Brenano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies. Entered at the Post Office at New York as Second-Class Matter.

Published every Tuesday in New York.

NEW YORK, ..... APRIL 16, 1910

As the circus season waxes, the theatre season wanes. But it is all in the line of amusement.

A POPULAR comedian, in a recent interview, candidly says that he failed in everything he undertook until he went on the stage. Ambitious young men who think they are comedians should not, however, drop other vocations to follow his example.

THIS is the season of college dramatics, to which more and more attention is paid by students, with college approval. And whereas formerly these amateur efforts were mainly regarded as a momentary pastime, nowadays many a student player looks to the theatre for his future vocation.

THERE is no "comfort" that money can buy out of the reach of the successful dramatist. But it was not always so. Even the English makers of plays of the mid-Victorian era, it is said, were satisfied with £70 for a drama and £20 for a farce. Present-day rewards were beyond even their wildest dreams.

THE recent reopening of the question as to whether Poe deserves a place in the Hall of Fame suggests that the local notabilities who once decided the question in the negative may have seen new lights on the subject. Yet the Hall of Fame is also comparatively local. Poe seems to be faring well in other respects. Three operas by Debussy all based on Poe's works will be produced in New York next season, and many a literary man now prominent confesses—or should confess—that he is performing to acceptance along lines which the genius of Poe illuminated.

THE quarrel in the Comédie Française is an interesting development of the age, and in line with the spirit of the hour. Formerly the actors in the House of Molière were content with conditions which gave them great note in an artistic atmosphere and a living wage. Since the desertion of BERNHARDT, however, a different temper has been manifested by several of the *sociétaires*. The rewards of enterprise, coupled with ability exercised outside, are too alluring. And it would seem that sooner or later the traditions of the institution must be abandoned for a more modern organization that will satisfy the love for material reward as well as the love for art.

## WILL THEY ASSIMILATE?

THAT the theatre is taken more seriously in European countries than it is in this country is well known, although here it has reached its highest material success owing to the much greater relative number among the population that can afford frequently to patronize it.

It is safe to say that the miscellany of offerings in the theatres of America, with the frivolity that characterizes so much that is put forward, in almost any European country would be subjected by public taste to a rigid system of elimination and rejection. Yet it can hardly be denied that a majority of the American theatre public make the frivolous and the meaningless profitable by their patronage, thus expressing the general public taste in this country.

It may be that there is a great theatre public here that has practically abandoned the theatre because of the dominance in it of the merely amusing. The occasional audiences that gather to enjoy exceptional acting in exceptional plays would seem to indicate this fact, for such audiences by no means resemble those which habitually gather in the theatres.

The vast population of this country has been recruited from all the lands of earth, including great numbers respectively from those European countries in which the theatre long has been one of the most cherished institutions.

While many of the newcomers themselves assimilate the new life into which they are thrown, and their children grow up in intimate relations with it, it is a fact which militates suggestively against the American theatre that great numbers of these new citizens, even when in a manner they acquire English speech, ignore the native theatre for their own, which is at least temporarily established here to an amazing degree.

These foreign elements are said to regard the American theatre as trivial, soulless and practically without meaning. There is a line of theatres stretched across the continent that represent the drama of various countries in the tongues of those countries. In New York and other large cities may be found theatres playing in German, Yiddish, Swedish, Polish, French, Hungarian, Bohemian, Chinese, Italian and Greek, with clienteles that illustrate the powerful hold the stage has on all peoples, and particularly the preference of these various peoples for their own and their contempt for the native drama.

The most notable of these transplanted theatres is the German, which, although it has lost ground in New York, still flourishes in Chicago, St. Louis, Milwaukee and Cincinnati. Its actors and many of its plays are imported, and their fame has preceded them. Its drama is the most pregnant of the time, for while it has all the elements that inspire thought it also possesses the elements that amuse.

Next to the German theatre here is the Yiddish, which in New York especially is amazingly flourishing and notably artistic. The Swedes have established in the Middle West a theatre which reflects their nationality in dramatic art. It caters to a large population in various cities, and its actors, for the most part, come from Stockholm. Its authors, including STRINDBERG, are brilliant men, and it essays SHAKESPEARE as a universal author. The Poles, of whom there are more than 300,000 in Chicago alone, have in that city a theatre that gives generously of their dramatic literature, which is one of the richest in Europe. And the other nationalities named here and there enjoy their native drama, while practically ignoring that of this country.

Some day, perhaps, all these elements will be assimilated; but the American theatre, catholic as it assumes to be, must necessarily become more universal in its appeal than it now is, and its note of seriousness must become more clear and definite before it can cater to the high dramatic aspirations that move these many peoples.

Who has lately counted the theatres in New York? They are still building. And the problem of filling them profitably grows more and more serious.

## PERSONAL



MAGRANE.—Thais Magrane is that young actress who has come to New York as leading woman in Frederic Thompson's production, *The Spendthrift*. Miss Magrane is a St. Louis girl who has made rapid strides in her profession. It was while teaching in the public schools of her native city that she determined to try her fortune on the stage. After a short service in utility parts at Koerner's Garden, St. Louis, she came to New York, and after many discouragements succeeded in getting a place with a small traveling company. Stock engagements followed in the West End Heights company, St. Louis, Boyle Stock company, Milwaukee, and Empire Theatre Stock company, Providence. When Frederic Thompson had seen Miss Magrane's work in *Waste*, now called *The Spendthrift*, during its week's tryout at the Belasco Theatre, Los Angeles, he knew that she was the one player for her part. Securing her release from the Belasco Theatre Stock company, Mr. Thompson continued her in his production of Porter Emerson Brown's play.

JOHNSON.—Inquiry was made at THE MIRROR office last week in regard to the whereabouts of Orrin Johnson. His career this season has been so interrupted that one is not sure where he can be found. Starting the season with *The Gay Hussars* he stepped from this failure into a second, *The Master Key*, and from that came into the ill-fated *Children of Destiny*. Last night he opened at Buffalo, N. Y., in James Forbes' new comedy, *The Commuters*. Not until next season will New York have an opportunity to decide whether Mr. Johnson's third venture this season is auspicious. The *Commuters* has every reason to believe in itself. Mr. Forbes, author of the comedy, has to his credit two notable successes, *The Chorus Lady* and *The Traveling Salesman*, and Henry B. Harris has supplied an efficient company, of which Orrin Johnson is leading man. If *The Commuters* proves as successful as either of Mr. Forbes' other comedies Mr. Johnson will have no cause to complain of fate, which was for a time unkind to him.

CRANE.—Last night William H. Crane returned to New York to finish his engagement in *Father and the Boys*, which was interrupted last Spring by Mr. Crane's illness. He was asked recently how much longer he would continue in George Ade's comedy. In his characteristic humorous way Mr. Crane replied: "Till the boys grow up." If Mr. Crane is going to wait that long he will never need another play. The public will not let the boys grow up. His success is almost if not quite as great in *Father and the Boys* as it was in *David Harum*.

NORRIS.—The name of the play in which William Norris is starring has been changed from *Play Ball* to *My Cinderella Girl*. Mr. Norris was seen earlier in the season as a featured member of the *King of Candonia*. Three seasons ago Mr. Norris was one of that trio of featured players who was seen in *Tom Jones*. The other two members were Gertrude Quinlan, now featured in *Miss Patsy*, and Louise Gunning, the star of *Marcelle*. The combination will long be remembered for its effectiveness. Mr. Norris was Benjamin Partridge, "a person of parts." His antics, which were really funny, and his dancing were indeed features of *Tom Jones*. In *My Cinderella Girl* Mr. Norris is a college baseball pitcher. Reports have it that he arouses much laughter in his new farce. Mr. Norris' fun emanates from within and is not dependent on grotesque make-up or indecent dialogue, for Mr. Norris is a "clean" comedian.

TERRY.—Ellen Terry will sail for New York in October, to give in this country a series of readings and talks—to be called "conferences"—on Shakespeare's heroines, several of whom she has gracefully impersonated.



# The Usher



The recent playwriting contest instituted by the New York World calls attention to the widespread mania which exists among all classes to pursue the elusive will-o'-the-wisp of dramatic authorship, while the small percentage of the honorably distinguished competitors emphasizes again the oft-repeated advice to writers to treat playwriting as a luxury and not as a stepping-stone to riches quickly to be acquired. Of 3,000 scenarios submitted but one was found available, although five others were awarded a consolation prize and a number were honorably mentioned.

The prize of \$500 was awarded to Martha Fletcher Bellinger, and her play, *A Woman's Sphere*, will be produced by Henry B. Harris, presumably with Helen Ware in the role of the heroine. The consolation prizes were awarded to Herbert Franke of Ithaca, Walter Scott Howard of Cambridge, Mary Rider Mechtold of Staten Island, P. S. Adamson and Layton Brewer of New York.

Those whose plays were honorably mentioned are Charles Marcus Horton of Averill Park, N. Y., Aquila Kempster and A. M. Leisbach of New York, Ida S. Rubenstein of Boston, Gordon V. May of Ruthersford, N. J., Fannie M. McLane, Samuel MacLachlan, W. Stanton Howard, William A. Page and Osborne Drummer of New York, Mrs. Ivar Lewisohn of Bath Beach, Ada Mixon of Washington, D. C., F. Wickham Morris of Brooklyn, James F. Donnelly of Richmond Hill, L. I., Folsom Brook of Winthrop, Mass., Charles Frank of New York, John A. McCollom, Jr., of Allentown, E. Fern Hague and Mrs. Lee Bascom-Marsden of New York, John W. Fisher of Brooklyn, Clyde Hambright of Philadelphia, Jessie E. Hendersen of Winthrop, Mass., Estelle Fraser of Jersey City, and William Danforth of Elmhurst, Ill. All of the winners are new names to the American drama, and four of the six prize-winners are women.

It is hardly flattering to the writers of the country that they were unable to produce anything better than the scenario of *A Woman's Sphere*. It is to be assumed that this was the best plot submitted in a competition in which 3,000 scenarios were entered.

The committee making the award consisted of a playwright, two managers, an actor and a dramatic critic. They should be competent to pass judgment. Yet the scenario to which the award was made, three acts of which were published in the *World*—the fourth being omitted "for reasons associated with the production of the play," whatever that may mean—gives no indication that the drama to be evolved from it is likely to enhance the standard of American dramatic art.

The story deals with the domestic life of a retired actress who has married an architect from love and become the head of a small household and the mother of a child. The husband meets with reverses; the actress resumes her profession to eke out an income, and in the hour of her triumph is summoned home by the news that her child is dying. The death of the child brings about a crisis between husband and wife. He blames her for the desolation of his home and the curtain falls on the third act with the mother wailing at her dead child's bedside and renouncing her career.

The conclusion of the story can only be inferred. The sympathetic personality of Ashley, the author of the drama in which she has been appearing, is evidently destined to play a strong part in her after life and to make up to her for the disillusionment which she has experienced toward her husband.

Although it is eminently unfair to judge a play by its synopsis, yet inasmuch as the award was made on the scenario and not on the play, this appears to be an amazingly commonplace plot, formal in character-drawing and trite in details. Two of the acts are divided into two scenes each, which in itself is an awkward arrangement and seldom countenanced in modern craftsmanship.

ward arrangement and seldom countenanced in modern craftsmanship.

As a matter of fact, the competition proves very little. It proves on the one hand that there are thousands of persons who write for the stage without possessing the necessary qualifications, while experience has demonstrated that as playwriting contests are conducted in the United States the play selected in nine cases out of ten is worthless when produced. The few plays that really possess the vital spark of life are overlooked and in some cases find their way to the stage through other channels. In the present contest, at least two of the plays entered that did not even receive honorable mention have been accepted for production on their merit by prominent managers.

Arnold Daly, who has the true Celtic gift of philosophizing on any given topic, declares in a recent interview that "playing ball and making money are the only things which Americans do seriously and well; in all else they are children." And he adds: "The theatrical entertainments of Broadway are those of the mining camp. Its productions are flash and glitter, signifying nothing."

"What," he asks, "if we regarded acting in this country as seriously as we do baseball? Do you realize what the American stage would be if there was so much of energy and thought expended upon it as are shown by the thousands who actually know the literature of baseball for years and are familiar with the names of the athletes who take part in every game?"

In all of which there is food for reflection. But Mr. Daly will find other material for comment among his own profession, if a recent correspondence in *THE MIRROR* from a Western actor can be taken as a criterion. It will be remembered that this actor had joined a well-balanced repertoire company representing a high standard of excellence. Hardly a member of that company had ever heard of Viola Allen, Maude Adams, E. H. Sothern, Julia Marlowe, or any other prominent member of his own profession, doubtless including Mr. Daly himself.

What is to be expected of the public if this is true of actors?

Major John B. Ketchum, an old dramatic critic of fifty years ago, and a personal friend of and contemporary with such actors as Edwin Forrest, John R. Scott, Joseph Proctor, E. L. Davenport, J. E. MacDonough, John Brougham, Madame Ponisi, Julia Dean, Miss Mentayer, Miss Weyms, Mrs. W. G. Jones and others, writes to *The Usher*:

"It is pleasing to look back and note, in more recent years, the enviable success of *THE DRAMATIC MIRROR* in the high ideals it has stood for. The moral battle that has been waged for the highest standard of dramatic art has been vigorous without being violent, logical and conservative, and, in results, has met the expectations of the best friends of the drama and its possibilities."

"The proposition that the stage should be employed only for purposes of mere amusement—for entertainments, in many instances of coarseness, buffoonery and caricature—and largely for purposes of gain, is false in ethical principle, and violates the old-time spirit of the stage and all true aesthetic education and moral progress, and should be brought under some limitations."

"But there is an undercurrent of influence—not seen, but steadily flowing—that now gives hope that the day-dawn of loftier things is at hand, when inspiration, artistic development and intellectuality, like gods of light emerging from darkness, will become potent, and 'hold eternal sway' as successive eras pass."

"The social civilization of a people," says Lord Lytton, "is always and infallibly indicated by the intellectual character of its popular amusements; and, of such amusements, the stage is by far the most important."

"It is a matter of regret that acting and true dramatic art have not, so far, kept pace with science, literature and the higher ideals in modern painting, sculpture and music; and I verily believe that religion itself is not antagonistic to real, ennobling dramatic art; which must, by its inherent power, always be an ally of religion, and of all human progress toward perfection."

"For the advancement noted to-day—for the general high standard of art, and the improvement in the individual actor and actress—much of praise and support are due the progressive spirit of *THE MIRROR*; and for this we thank God and take courage, while we await the return of art itself, and the outpouring of a class—lovers of the drama—who have been in hiding for fifty years."

EDMUND BREESE.



Photo Mishkin, N. Y.

Edmund Breese's popularity as a leading man is evidenced by the fact that as soon as David Belasco announced the close of the season of *Just a Wife*, in which Mr. Breese has been supporting Charlotte Walker at the Belasco Theatre, Frederic Thompson immediately engaged him for *The Spendthrift*, which opened last night at the Hudson Theatre.

## IBSEN IN HIS YOUNGER DAYS.

At Grimstad, Norway, an Ibsen museum is to be created. Here in his youth Ibsen worked as an apothecary's clerk, his school days being over as far as his parents were concerned, as they were not able to let him study art, as he desired to do. Even in his youthful days he was a landscape painter of promising talents.

Christian Due, now an old man of more than eighty, has written interesting reminiscences of Ibsen's Grimstad days. Due became well acquainted with Ibsen, "whose intelligence and bubbling wit was extraordinary," he says. "I soon became a daily guest in the drug-store, especially in the evening, when Ibsen had some time to himself. I used to look forward to these evenings all day long." Due says that the Ibsen he knew was totally different from the Ibsen the world knew, the man he grew to be. "And when I have seen my childhood's friend live like a lonely man I have often thought of his youth, when he loved so much to have friends around him."

In the Grimstad days Ibsen was very frank and open and fond of friends, even if he never was part of the social life in the little town. His little room behind the drug-store soon became the center of attraction. "For the lively, witty young man began to attract attention." His friends used to drop in after the day's work, and "there was always fun, and Ibsen was the center of it, with an admiring circle around him, bubbling with wit, slightly tinged with sarcasm, and always, in spite of oppressive surroundings, in the best of humor. No one who did not know him would have thought that anything weighed on him. Epigrams rolled lightly from his lips as verses flowed with incredible facility from his pen. He was a wonderful caricaturist, and his sketches were passed around with glee. Around midnight some of the more sensible would suggest that Ibsen needed rest, for we all knew that he spent part of the night in studying, but he would always remark calmly that there was plenty of time both for reading and sleeping. Ibsen's capacity for work and his bodily strength were phenomenal. It was almost inconceivable what he found time to do in a day. Besides the work of the store, which took up practically the whole day, he studied for college, and most of the subjects he had to master alone. Then his natural bent drove him to spend hours in writing, and this absorbed his attention more and more."

Ibsen, as will be seen, had a predilection for art based on natural aptitudes. He was forced to abandon his original desire by circumstances. And however great his artistic ability might have been upon development, it is doubtful if he would have been the world-figure as an artist that he is as a dramatist.

## REJANE'S LONDON PROJECT.

Madame Réjane, who is appearing at the London Hippodrome, announces that she is interested in a project to form a permanent French theatre in London. A small theatre, a "coquettish little place," as she describes it, is what she wants, and in such a house she would produce only modern plays.



# The Matinee Girl

MAY DE SOUSA'S success story is a tale of three cities. Likewise it is a story of home recognition won by way of Europe. The story of the rise of this intrepid little person is the story of the grand opera star's vicissitudes and final triumph in miniature.

"Politics put me on the stage nine years ago"—Miss De Sousa was resting in her dressing-room before going to Mount Olympus in the second act of *The Skylark*. "My father was a Chicago politician and a friend of 'Bathhouse John.' 'Bathhouse John' wanted his ward extended. It was necessary to have the plan advertised, and 'Bathhouse John' had to become better known by unusual means. So he wrote a pretty bad song, 'Dear Midnight of Love,' and I sang it in vaudeville when I was fourteen. The song must have helped, for the ward was extended.

"Then I went into the chorus of *The Chaperons*. I must have been very bad, for I got my notice. I thought then that getting a notice was a dreadful thing. I made two girls who dreamed with me swear that they would never tell it.

"Richard Carle discovered me and gave me a part in *The Tenderfoot*. But afterward things went from bad to worse, and worse and worst."

"Dramatically?"

"In every way. I decided to go to London and seek my fortune. I ran away, not letting my father and mother know where I was going. I landed in Liverpool with one hundred dollars, and not knowing a soul in Europe. But I pushed on to London and there I met on the street Gus Kerkor. I had known him here. He introduced me to an agent, Mr. Blackmoor. Mr. Blackmoor said we would talk matters over at luncheon. While we were at luncheon it happened that Arthur Collins saw me. He said, 'That girl has the face for Cinderella.' Seeing me with an agent he knew I must be an actress. He came over and talked with us. He said: 'But how can you play in London with that diction?' I said, 'I'll change it.' Having an engagement, I spent my hundred dollars prodigally in instruction. And having the engagement, I suffered no diminished pride in writing my father to ask for some money until my first week's salary was paid.

"Cinderella was a Christmas pantomime. It ran four months. Mr. Edwards engaged me for *The Gelsa*. I was at the Gaiety for eight months with *The Girls of Gottenberg*. I played *Consuelo* in Havana; I was starred in *Castles in Spain*; and then I realized the dream of my life: it was to play *Franzi* in *The Waltz Dream*."

"And then?"

"And then"—Miss De Sousa's dimples appeared and vanished in the game of recollection—"I made up my mind to go to Paris and do what I had done in London, and I did. I studied under excellent teachers. And I took as my model, humbly and afar off, of course, that splendid and unique actress Eva Lavalliere. She is forty years old, but she plays an ingenue now better than ever. Don't think I'm immodest if I say that that is what I want to do. Most ingenues are so silly and smirking and empty-headed. I don't know why an ingenue can't be lively and youthful and have and use a brain besides. Dancing and singing can be used in comedy, can't they?"

A blare of orchestral music and she ran from the dressing-room with the same lack-dignity haste with which Cinderella left the ballroom when the clock struck.

"Who taught her to dance?" I asked, watching the seemingly weightless young body in its clinging pink frock project itself upon the stage.

"I taught her a good deal of it," said Ben Teal. "I'm glad she's doing so well, for she's in a way a protégé of mine. She's

gotten along without any fictitious aids of advertising or anything else. May De Sousa's story is one of charm, cleverness and pluck."

"A tale of three cities," I repeated, "and of a runaway girl."

"She's a great little woman!"

A man who had made his hands ache with applause for Mrs. Fiske after the third act of *Pillars of Society* suited to her work and her personality a flashing, fitting phrase.

As the curtain rose, revealing her bowing modestly and in character, gravely and sincerely receiving these plaudits from one



MAY DE SOUSA.

of the finest audiences I have ever seen in New York, the fitness of the phrase recurred. She is little. And she is great—great in her loyalty to the standard of the best, great in her infinite understanding of the complexities of human character, great in her prodigious capacity for work. A long season, many thousand miles of travel, illness brief but annoying, and three new productions in a month represent the labor of less than a year.

Enlistment for life under the banner of the best has proven her magnificent heroism. Admiration rises mountain high at thought of that. Mrs. Fiske has never done anything cheap. "Fiske" and "fine" are dramatic synonyms.

Truly a great little woman!

When pessimists talk of the futility of day dreams and the perishable material of which air castles are made, fortify yourself by recalling Madame Nasimova.

Four years ago, with the poverty and struggle of downtown still weighing down her spirit, and her success in the new English tongue so recent that it still sat awkwardly upon her, the fascinating Russian told me of her desire to play in Little Eyolf and to have a theatre of her own. Next week both these dreams will be fulfilled.

Mrs. Beatrice Mansfield, having lived in extreme seclusion since the death of her distinguished husband, has twice recently been projected upon public vision—once when Gertrude Hall dedicated her new book, "The Unknown Quantity," to her, the other when the Mansfield home on Riverside Drive passed into the hands of Grace George. The voluntary sale of this property at auction recalls Richard Mansfield's words in a letter to his latest biographer: "My one thought now is to save that for Beatrice and the boy."

"In this day of women, I should like to see women dramatic critics," said Mary Shaw.

Miss Shaw does not advise the abolition of the male critic. She even pleads against his extinction. "But when seven-eighths of our audiences are women it is due us that we should have the benefit of the woman's angle of view," insists Miss Shaw. "I am tired of the eternal, inevitable man's view of a play and of actors. It would be educational to have the woman audience's view focused in that of the feminine critic."

S. M. Woolf, who painted the portraits of Margaret Anglin, Frances Starr, and Charlotte Walker, hinted at some interesting character revelations in his projected "Confessions of a Portrait Painter."

"Actresses are the best sitters," he told me. "Their muscles are plastic and obedient to their will. Another quality that makes them good sitters is their nervousness. The nervous person takes more artistic poses. Thirdly, they are good sitters because they are intelligent. Talk to them of anything unusual and they are at once interested. Miss Anglin was extremely nervous at first. I fixed her attention by an absurd remark: 'I hate Kipling because he was successful before he was thirty. No man has a right to succeed before he is thirty.' She laughed and concentrated."

Two matinee girls whose deceived mammas thought their offspring were taking their afternoon lesson at the riding academy were my chatty neighbors at *The Lady of Lobster Square* on Saturday afternoon.

The girl with the soprano voice was an information bureau. The girl with the contralto was a natural dissenter.

Soprano: "That's Laura Nelson Hall in the third row of the orchestra."

Contralto: "Who is she?"

Soprano: "She's an actress, but she's a playwright, too. She's written two plays. I like their short names, *The Meddlers* and *The Dreamers*."

Contralto: "I don't believe she's a playwright."

Soprano: "Why not?"

Contralto: "She's too pretty."

Henry B. Harris leaned upon the back railing at the theatre and stared thoughtfully at the stage curtain that had just fallen upon *The Skylark*, the first musical production by the serious young manager.

"How do you feel about your first frivolity?" I asked.

"It's hard work to be frivolous," he answered.

Blanche Ring has taken a house at Mamaroneck for the summer and has named it "Sunny Gables." She says she loves a house with lots of sharp corners. Perhaps because her person has none.

Jacob Rosenthal, the manager of that roaring German farce *Alma, Wo Wohnst Du?* has a small son who is a theatrical Napoleon of the future. Mr. Rosenthal recently received from his eight-year-old offspring this message of good cheer:

Dada Dada: I hope the play goes good in Chicago, and that the dow is poring in night an day.

P. S.—I miss you offal, but stay out as long's you're makin' munny.

THE MATINEE GIRL.

## ADELINA GENE.

An excellent portrait of Adeline Genee is presented on the first page of this week's *Mirror*. Pri. Genee is one of the world's greatest dancers and has had few equals and probably no superior since Fannie Miller and Tagliani. Her dancing is truly the poetry of motion. It is refined and elegant, and no one can see her without coming under the spell of her art. Her triumphs in this country have been as gratifying as her receptions in London and on the Continent, where she is a supreme favorite. She has danced before practically every court of the Old World. She is a native of Denmark and received her first lessons in dancing from her father. Although the name is French her family is connected with the Teutonic branch. It is understood that she is to be married in England next year.

## MRS. FISKE'S SPECIAL MATINEE.

Owing to many requests, Mrs. Fiske has found it necessary to depart from her policy of not playing a mid-week matinee, and announces an extra matinee of *Pillars of Society* for Thursday, April 14. This matinee will come during the first week of the fortnight devoted to *Hannele* and *The Green Cockatoo*. The former play by Henrik Ibsen has proved extremely popular, and much regret has been expressed that Harrison Grey Fiske has been unable to extend the run of the play over the scheduled two weeks.

## CAHN JOINS THE SHUBERTS.

Booking Agent for Charles Frohman Severs Relations with Theatrical Syndicate.

The announcement was made last Friday evening that Julius Cahn had severed his relations with Klaw and Erlanger and Charles Frohman and become affiliated with the Shuberts in the matter of bookings for the theatres embraced in what is known as the Julius Cahn Circuit. At the same time Mr. Cahn gave up his offices in the Empire Theatre Building, which contains the general offices of Charles Frohman and Alf Hayman, and removed his headquarters to 1416 Broadway, where the Shubert offices are located.

The action of Mr. Cahn was unexpected, and was explained as a movement in the direction of widening the "open door" policy for all theatrical attractions, whether controlled by the Theatrical Syndicate or others. Under this arrangement the Shuberts claim that 200 theatres in the New England Circuit open their doors to all attractions of any standing, regardless of affiliations. These theatres are located in the States of Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut.

On the part of Klaw and Erlanger it is claimed that no more than seven theatres directly controlled by Mr. Cahn are affected by the change, and whether these houses are available or not will make no difference in syndicate bookings.

A conference between Cahn and the Shuberts took place on Thursday, at which a contract was signed covering a period of years. Under its terms the Shuberts, with their affiliations, Liebler and Company, Lew Fields, and F. C. Whitney, acquire the right to book their attractions at all the theatres represented by Mr. Cahn. According to a bulletin from the Shubert offices, the following are among the principal towns included in the "open door" circuit: Bangor, Lewiston, Lowell, Salem, Lawrence, Portland, Fall River, Newport, Attleboro, Athol, Derby, Danbury, East Hampton, Pittsburg, Franklin, Gardiner, Haverhill, Loomis, Livermore Falls, Lacombe, Middleton, Meriden, Nashua, North Adams, Northampton, Norwich, New London, New Britain, Pittsfield, Plymouth, Putnam, Rockland, Scarborough, Stamford, Taunton, Torrington, Woonsocket, Willimantic, Winsted, New Haven, Providence, Hartford, Worcester, Springfield, Brockton, and New Bedford.

Mr. Cahn has been in intimate business relationship with Klaw and Erlanger for about twenty years and has been the general booking agent for Charles Frohman. He immediately tendered his resignation as Frohman's booking agent, in a letter addressed to Mr. Frohman's general manager, Alf Hayman, enclosing a copy of the following letter, sent to Klaw and Erlanger under date of April 7:

After following the policy outlined by you for the past year, which policy prevented my playing any attractions in my theatre excepting those that were under the control of the Theatrical Syndicate, and which policy prevented my playing any Shubert or other meritorious attractions which were not booked directly by the Syndicate, it left me in a position where all of the theatres which I own, lease or operate were conducted at a serious loss to myself.

In addition to this, the adoption of this policy by theatres for which I hold booking contracts, some in my own name and some jointly with you in which this same policy was carried out of not allowing them to play any attractions except such as were controlled or booked by the Syndicate, has resulted in the cancellation of our agreements, and also forfeitures from various others (that they would not renew at the expiration of the present agreement). Unless the bars were taken down and they were allowed to play all meritorious attractions which were offered, as their losses entailed by adopting the Syndicate's policy have been serious.

In view of these circumstances, and in view of the fact that a continuance of the business along the lines laid down by you means my ruin, I have been compelled to enter into arrangements with others, whereby my theatre in the future will be operated under the open-door policy.

I shall be only too pleased to play all of your attractions in my theatre if you see fit to give them to me, at the same time reserving the right to play all attractions in the United States, regardless of under whose control they are, if they apply to me for time.

While the change is represented by the Shuberts as a serious defection to the Theatrical Syndicate, Klaw and Erlanger do not so regard it, and are inclined to view Cahn's change as having but little bearing on the situation. In replying to his letter they say:

In reading the theatre under your control to the Messrs. Shubert, or anybody else, you were acting well within your rights as an American citizen, in spite of the fact that in order to do so you resorted to tactics which even Benedict Arnold failed to make respectable 100 years ago. Inasmuch as your letter is evidently concocted for print, and if the public is at all interested in this matter, it might be well to elucidate the fact that when you speak of the theatre under your control, you mean the playhouses in Portland, Me., Lewiston, Me., Salem, Mass., Lawrence, Mass., Fall River, Mass., and Newport, R. I.

In looking over the map of the United States it seems to us that we will be able, by looking the situation more fully straight in the face, to struggle along without these seven one-night stands. Meanwhile we are pleased to note that neither Massachusetts, Rhode Island nor Maine has any law prohibiting anybody else from having theatres there. If you ever received any notification of the cancellation of agreements for theatres booked by you and you jointly you were surely guilty of a breach of good faith in not reporting them to your partners.

Mr. Cahn declined to name the cities in which he has the privilege of booking attractions distinct from cases where he held such rights jointly with Klaw and Erlanger.



# THE PLAYS OF THE WEEK

## To be reviewed next week:

**BERKELEY** ..... **Hudson**  
**THE SPENDTHRIFT** ..... **Marine Hillott's**  
**LULU'S HUSBANDS** ..... **New Theatre**  
**BARTHOLOMEW** ..... **Lyceum**  
**HARVEY** ..... **Lyceum**  
**THE GREEN COCKATOO** ..... **Lyceum**  
**THE THREE DAUGHTERS OF M. DUPONT** ..... **Comedy**

## Hackett—Molly May.

Comic opera in three acts, book and lyrics by Walter Browne, music by Julian Edwards. (Byron Chandler, manager.)

**Molly May** ..... **Grace La Rue**  
**Senator Sparks** ..... **James E. Sullivan**  
**John Scumble** ..... **John H. Goldworthy**  
**Odell** ..... **George Odell**  
**Frank W. Shea** ..... **Frank W. Shea**  
**Kate Rolia** ..... **Kate Rolia**  
**Marie Annis** ..... **Marie Annis**  
**Helen Cullinan** ..... **Helen Cullinan**  
**Audrey Grant** ..... **Audrey Grant**  
**John Scumble** ..... **John Scumble**  
**John Scumble** ..... **John Scumble**

Grace La Rue made her initial appearance as a star in New York Friday night under the management of her husband, Byron Chandler, in a comic opera, Molly May. The opera is chiefly Grace La Rue plus gorgeous gowns and hats. Miss La Rue dances and sings much and well and wears her clothes beautifully. The plot gets lost in a labyrinth of lights and song but emerges for a happy solution at the finale.

Molly May is queen of the artist's models. Jack Scumble is a married man, son-in-law of Senator Sparks. The senator is a gay old fellow, with a peculiar liking for models. Returning from the Artists' Models' Ball the senator finds that his family has come home from the country. He immediately goes to bed. When Jack returns from the club he has the misfortune to stumble in a drunken condition into the home of his family. Later when notes from Molly May, the famous model, arrive at the Sparks residence, no one suspects Senator Sparks. Jack Scumble is the "patron of art." All complications are finally worked out to a happy ending.

Several weeks on the road would have helped immensely to get the chorus into an uniformly working organization. They didn't seem to know where they were going or what they were doing, and, crowded on the small Hackett Theatre stage, they bumped each other and walked helter-skelter most ridiculously. The chorus women were of all sizes and ages. The chorus men were a pitiful looking and ill-trained half-dozen. The chorus work was bad.

James E. Sullivan in the part of Senator Sparks was the chief comedian. If he was intended for a United States Senator his German dialect was out of place. Perhaps Mr. Sullivan's claim to being a comedian is based on his dialect. If so, scratch off the title of Senator and call him plain Sparks. John H. Goldworthy as the artist, Sam Scumble, was well within his part. His song, "Art with a Capital A," was sufficiently pleasing to deserve several encores. George Odell, Frank W. Shea, and Marie Annis were satisfactory in roles which did not count for much. Kate Rolia as Mrs. Sparks was excellent till she tried to sing. Helen Cullinan, despite too much make-up, was well received. Audrey Grant was an active little Sophia and should have had more to do. Sydney Grant was excellent. He sang with much spirit and danced better. The incongruity of his Scotch costume and Irish song, "Baby Grand," passed unnoticed, or perhaps the excellence of Mr. Grant's rendering of the song blinded the spectators to the incongruity of song and costume. Miss La Rue did much singing, her "Clap Hands" song winning many encores. The "Nancy" song was a variation of the well-known "Kelly" ditty, but in spite of its rather familiar strain and its well-worn intent, it scored. Her dancing was of the sort which demands agility. Encore on encore was demanded. The audience refused to be satisfied till Miss La Rue assured them, after several encores of a dance, that there were more coming. Perhaps more interesting than her dances and songs were her wonderful dresses and hats. She had at least eight changes of costume, each time her display becoming richer. Even for the queen of the models Miss La Rue's wardrobe was enormous and beautiful. A gasp of delight and envy came from the feminine portion of the audience at each appearance of Miss La Rue, for she never appeared twice in the same costume.

The book, lyrics and music will add fame to no one connected with the opera. Mr. Grant and Miss La Rue were better than the vehicle furnished by Mr. Browne and Mr. Edwards. They worked hard and won much applause. Otherwise the opera was not welcomed with any demonstration.

## New York—A Skylark.

Musical comedy by Messrs. William Harris, Jr., and Frank G. Donert. Produced April 4. (Henry B. Harris, manager.)

**Reuben Smith** ..... **Mr. John Slavin**  
**Christine Parling** ..... **Miss May de Souza**  
**Albert Parling** ..... **Miss Grace King**  
**Annie Parling** ..... **Miss Anne Boyd**  
**Tom Parling** ..... **Mr. Robert Pitkin**  
**Tom Parling** ..... **Mr. Leslie Gase**  
**Tom Parling** ..... **Mr. Leslie Gase**  
**Tom Parling** ..... **Mr. Leslie Gase**  
**Tom Parling** ..... **Mr. Leslie Gase**  
**Tom Parling** ..... **Mr. Leslie Gase**

Reuben Smith ..... Mr. John Slavin  
 Christine Parling ..... Miss May de Souza  
 Albert Parling ..... Miss Grace King  
 Annie Parling ..... Miss Anne Boyd  
 Tom Parling ..... Mr. Robert Pitkin  
 Tom Parling ..... Mr. Leslie Gase  
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 Tom Parling ..... Mr. Leslie Gase  
 Tom Parling ..... Mr. Leslie Gase

Reuben Smith ..... Mr. John Slavin  
 Christine Parling ..... Miss May de Souza  
 Albert Parling ..... Miss Grace King  
 Annie Parling ..... Miss Anne Boyd  
 Tom Parling ..... Mr. Robert Pitkin  
 Tom Parling ..... Mr. Leslie Gase  
 Tom Parling ..... Mr. Leslie Gase  
 Tom Parling ..... Mr. Leslie Gase  
 Tom Parling ..... Mr. Leslie Gase  
 Tom Parling ..... Mr. Leslie Gase

**Mrs. Elmore Willmerding** ..... **Miss May de Souza**  
**Miss Whistler** ..... **Miss May de Souza**  
**May Whistler** ..... **Miss May de Souza**  
**Gladya Curtis** ..... **Miss May de Souza**  
**Norma Lawton** ..... **Miss May de Souza**  
**Billy Somers** ..... **Miss May de Souza**  
**Gertrude Kingston** ..... **Miss May de Souza**  
**Olivia Orton** ..... **Miss May de Souza**  
**Maude Moore** ..... **Miss May de Souza**  
**Jupiter** ..... **Miss May de Souza**  
**Mercury** ..... **Miss May de Souza**  
**June** ..... **Miss May de Souza**  
**Venus** ..... **Miss May de Souza**

This is an entertaining extravaganza which owes its chief charm to Mr. Donert's melodious music and an unusually brilliant production, including a competent company of principals and an array of entrancingly beautiful show girls.

If the librettist had been able to invent a number of incidents and situations as good as the plot, and not left it a mere outline to be filled in with specialties and musical pageants, A Skylark would be sure of a run prolonged far beyond the usual allotment of time.

Just there he came a-cropper, and it remained for the scene painter, the costumer, Ben Teal and the composer to complete, mould and round out the skeleton of his story.

A party of American tourists aboard the S. S. Pegasus after leaving New York are caught in a storm, and amid the flash of lightning and roll of thunder Neptune comes aboard and carries them to Olympus, where they are presented to the Court of Jupiter and find the gods in a state of moral disintegration.

Reuben Smith, of Bangor, Me., has a flirtation with Venus and all but slopes with Juno, the spouse of Jupiter. All the divinities in the Olympian Who's Who are introduced, and the pretty chorus girls and dancers get ample scope for effective pictorial revels while masquerading as Cupids and Ganymedes and others attached to the royal household.

But the incidents are far from those previously used to garnish an Olympian legend—the Orpheus aux Enfers of Melibac and Halsey, music by Offenbach.

The action is at times slow and the whole is held together chiefly by the pleasing and unconventional music of Mr. Donert, whose numbers are melodious and, in a musician's sense, above the average for this sort of scores.

The opening chorus is distinctly good, and "When Love is There" is a pretty waltz song that will bear repeating. The finale of the last act, too, is excellent, as is the concerted number, "And I Believe Him," and "In the Garden," and "Style." In the second act, the necessity of writing down to the lower taste is commendably disregarded, and even the leading comedian, John Slavin, keeps within the bounds of a plausible characterization in the part of Reuben Smith, who is swung upon the boat by a crane on top of his trunk and replies to the query, "How did you come?" by saying that he came by the trunk line.

Indeed, Slavin showed conclusively that he can be quite as amusing in a plain gray Bangor hand-me-down as in the extravagant trappings of clownery. He was unqualifiedly good in the role of the man from Maine who is out to play the sport.

Next to him Clarence Vance won the honors of the evening as Juno. Her quaint sense of humor was stamped on the character and her droll comedy was much appreciated. Anna Boyd, too, was tremendously funny as the mother of two boisterous young ladies, and her imitation of a sea-sick woman gave the audience a cue for hearty laughter.

May de Souza and Grace King divided honors as the two young ladies and, barring the former's self-conscious acting, she was very pleasing, and her interpolated song, "Papa's Pretty Typewriter," went well.

Robert Pitkin and Harry Fairleigh, as the heroes, Eddie Garvie as the courier in charge of the excursion, Gertrude Vanderbilt as a flower girl in the first act and as Diana in the second, Frank Belcher as Jupiter, and Hazel Cox as Venus—all did justice to their parts. John Dunmore as Hecchus and Harrison Brockback as Neptune sang well, the former in a deep bass, which was effective in a special number in the second act.

## Weber's—The Lady from Lobster Square.

A farce in three acts, adapted from the French of Georges Feydeau. Produced April 4.

**Suzanne** ..... **Lillian Lee**  
**Lucette Gaudier** ..... **Richard F. Freeman**  
**George Butterworth** ..... **Georgia Calio**  
**Tom Runyon** ..... **Orlando Daly**  
**William Hampton** ..... **Frank Goldsmith**  
**Mrs. Brewster Dobbs** ..... **Maybelle Baker**  
**Augustus Pilberry** ..... **Willard Clark**  
**General Irrigay** ..... **William F. Nugent**  
**Vivienne** ..... **William F. Nugent**  
**Miss Betting** ..... **Ray Beveridge**  
**Emmie** ..... **Myrtle Wellington**  
**Jimble** ..... **F. F. Richard**  
**Larry** ..... **Irving Glick**  
**The bride** ..... **M. Roberts**  
**The groom** ..... **Frank Halliday**  
**Father-in-law** ..... **Joseph Jordan**  
**Mother-in-law** ..... **Mrs. Jennie L. Jordan**

The Queen of the Moulin Rouge and The Girl from Rector's cannot deny their blood relationship to The Lady from Lobster Square, and when we shall have seen The

Girl with the Whooping Cough, which is now whooping along somewhere on her preliminary tour the night side of the metropolis will be as completely unveiled as expedient under our police regulations.

Even with the omission of a notorious bedroom scene in La Fille à Patta, of M. Feydeau, the American adaptation affords moralists ample scope for withholding their approval. It is just a lively Parisian farce of the boldest type, on perfectly familiar lines, with perfectly familiar characters and some new embarrassments.

These consist mainly of ludicrous situations growing out of an exchange of clothing between a bridegroom and a harmless, meek mannered youth, who has composed a popular song for the prima donna of a music hall. This audacious and highly ludicrous situation does not transpire until the last act, but contributes vastly to the fun of the whole piece.

The girl in the case is Lucette Gaudier, who refuses to release her claims on Tom Runyon, although Tom is engaged to be married to Vivienne, an estimable young lady in private life, who innocently sings a very naughty song and responds to a recall with another, equally naughty.

When Tom thinks he has emancipated himself from Lucette, he is horrified to discover that Vivienne's aunt has engaged her to sing at his wedding ceremony—which is a sign of the popularity of the music hall with the best circles of society. So he hides himself in a closet in the room to which Lucette has been assigned, and, being there discovered in the second act, is discomfited and the hero of a scandal, to his own apartments. There he is accidentally locked out of his own room just after taking a bath and therefore in unrepresentable attire.

Lucette in her hysterical ebullitions has repeatedly threatened to kill herself with a formidable revolver, which forms her constant companion. This revolver turns out to be a harmless novelty fan, but it serves Tom's purpose in enforcing his demand for supplying himself with a wardrobe at the expense of Augustus Pilberry, the aforementioned humble song writer.

And so the crowning laugh is wrung from the audience by the spectacle, propitiously ludicrous and not essentially refined, of two men drowsing, down to their underwear.

These two men are Fritz Williams, who plays Tom, and Wilfred Clark, who plays Pilberry.

Incidental to the complications the playwright introduces a free-eating Spanish grande, who is infatuated with Lucette, conceives a green-eyed antipathy to Tom, and pours the vials of his wrath out upon the devoted head of the innocent song writer, who wanders like a perturbed ghost into all kinds of troubles in response to an inevitable decree of malignant destiny.

The farce is presented by an exceptionally able cast. The part of the girl is played by George Calio with the utmost vivacity and spontaneous dash; the free-eating General Irrigay is interpreted by William Prunette in his best manner, and both Williams and Clark are conspicuously effective, the first as the distracted bridegroom and the latter as the lamb-like Pilberry—a role resembling that of The Private Secretary.

Lucy Weston as Vivienne presents a picture of unusual loveliness in her bridal and sang the two risky songs with a grave assumption of sweet innocence that was bizarre. Others excellent in the cast are Orlando Daly, as Lucette's bibulous ex-husband and present manager, and Ray Beveridge as a French milliner who speaks French with the purity of a native of Coblenz.

## Irving Place—The Greenhorns.

(Die Grünhörner), an American folk-play with songs in five acts, by Hans Kissling-Dobers. Produced April 7.

**Paul Schaedlich** ..... **Gustave Hartshelm**  
**Erville** ..... **George Neesbitt**  
**Betty Sangster** ..... **Flora Arndt**  
**Willy Stein** ..... **Gustav Olmar**  
**Baron von Adelsfeld** ..... **Hans Dobers**  
**Charles Black, alias Karl Schwarz** ..... **Rudolf Koch**  
**Kathi** ..... **Lina Haaseler**  
**Reel** ..... **Alles Haaseler**  
**Nelly Green** ..... **Miss V. Bostel**  
**Kramer** ..... **Oscar Peake**  
**Wilson** ..... **Heinrich Osefeld**  
**Hornet** ..... **Adolf V. Neundorff**  
**McCarthy** ..... **Frank V. Mofsch**  
**Smith** ..... **Arthur Bogdahn**  
**Spieen** ..... **Erich van Dyk**  
**A Ship Officer** ..... **Paul Arnold**  
**A Reporter** ..... **Regine Scherer**  
**A Peckback** ..... **Margarete Walfen**  
**First Guest** ..... **Arthur Ray**  
**Second Guest** ..... **Willy Werner**

Last Thursday night a new play was produced at the Irving Place Theatre. It was an interesting occasion for several reasons. In the first place, Madame von Neundorff was celebrating the thirtieth anniversary of her first appearance on the American stage. Furthermore, the author of the piece, Mr. Dobers, has won considerable acclaim as the leading singing comedian of the present company.

The Greenhorns is described on the programme as a folk-play. To call it a play at all is something of a misnomer. The five scenes show the vicissitudes and misadventures of a group of German immigrants in New York city. The leading characters are von Adelsfeld, an impetuous baron in

search of an American heiress; Paul Schaedlich, a middle-aged Leipziger who has abandoned his wife in Germany; Frau Schaedlich, who follows her husband on an express steamer and finds him here, and Betty Sangster, who comes over to marry Willy Stein. Willy fails to meet Betty, and she, without money and without friends, places herself under the protection of the baron. The two find employment in a Bowery café, he as a waiter and she as a singer. There her lover discovers her and casts her off. The following scene is on the Bowery late at night. Betty and the baron have lost their places. The baron is arrested because of his failure to pay a restaurant check, and in the police court the following morning is sent to the island. Schaedlich has also been arrested. In the last scene, at Hoboken, on the steamship dock, all misunderstandings are cleared up. Betty and her lover, as well as the two Schaedlichs, are reconciled, and the baron, who has received a cable from Berlin notifying him of the death of a wealthy aunt whose heir he is, promises to finance the impetuous members of the party.

The Greenhorns is an unpretentious piece of work, but it is cheerful and jolly and generally entertaining. It contains many surprisingly accurate touches of local color. Toward the end, though, more particularly in the scene in court, it becomes a bit tedious. In general it resembles the plays with which Mr. Philipp won so much success at the old Germania Theatre. The acting was in every case unimpeachable. Mr. Dobers as the Baron, Madame von Neundorff as Frau Schaedlich, and Gustave Hartshelm as her husband furnished the fun of the piece. Rudolf Koch did a young crook very well indeed. Flora Arndt was an attractive Betty.

## At Other Playhouses.

**GRAND OPERA HOUSE.**—For the third time this season Robert Hillard was seen in New York in Porter Emerson Browne's A Fool There Was. The play has lost none of its appeal through age, nor has the star grown careless. Pleased audiences were the rule at this house last week. This week, Victor Moore in George M. Cohan's The Talk of New York.

**ACADEMY OF MUSIC.**—Another play to appear in New York for the third time this season was James Forbes' The Travelling Salesman. It has still this week to run. The old favorites are always assured a warm welcome whether they are playing their third or more engagement. Next week, Olga Nethersole in repertoire.

**GAITEUX.**—Last night William H. Crane returned to finish his engagement, which was interrupted by his illness, in Father and the Boys. He was given a rousing reception. The popularity of the star and the fun in George Ade's comedy combined to please a large audience last night.

**GARDEN.**—Last week Shakespeare's The Tempest was substituted for Bulwer Lytton's Money by the Ben Greet Players. A creditable performance was given. The music, by Sir Arthur Sullivan, and the dances, by Irene Bevens, were enjoyed by the audiences at this house. The players were familiar with their lines and business, for The Tempest is not new in the repertoire of these players. The cast: Alonzo, J. Hartman Roeder; Sebastian, Charles A. Alexander; Prospero, J. Sayer Crawley; Antonio, Charles Hopkins; Ferdinand, George Vivian; Gonzalo, Harold M. Cheshire; Francisco, Henry Willis; Adrian, Lewis E. Mattoon; Caliban, Ben Greet; Trinculo, Percival Seymour; Stephano, Edmund Flood; Miranda, Violet Vivian; Ariel, Ruth Vivian; Iris, Grace Halsey Mills; Ceres, Blanche Tolmie; Juno, M. Sheridan. This week, A Midsummer Night's Dream.

**WEST END.**—James K. Hackett in Beaumont Newhall's The Bill Last week at the West End Theatre. Mr. Hackett in the title role was well received, also Arthur Hoops as the Duke of Winterset, Edward Poland, Joseph Sweeney, and Beatrice Beckley gave excellent performances and the rest of the cast, which was large, was satisfactory. This week, Lew Fields in Old Dutch.

**LYCEUM.**—Hannele Gerhart Hauptmann's dream play, in which Harrison Grey Fiske presents Mrs. Fiske and her supporting Manhattan company for the second fortnight of her Spring engagement, beginning yesterday (Monday), is a strange compound of naturalism and idealism. The stepchild of a brutal, drunken workman has tried to drown herself to escape from the misery of her lot. She is rescued and taken to the almshouse, where her final hours are shown with contrasts of reality and fever visions. The play was first produced in 1893 and caused a distinct sensation in Europe. Its unmistakable genius gave Hauptmann a world fame. Mrs. Fiske plays Hannele. The members of the Manhattan company which supports her have already demonstrated their worth in the production of Henrik Ibsen's Pillars of Society. The translation which Mr. and Mrs. Fiske use has been made by Mary J. Safford and the metrical passages are from the pen of Percy MacKaye. The symphonic orchestra, which renders the special incidental music, composed by Max Marschall, is conducted by Alexander Z. Birnbaum, of Berlin. Hannele is preceded by the one-act play, The Green Cockatoo, by Arthur Schnitzler. In this the members of the Manhattan company appear. Both plays will be reviewed in THE MIRROR next week.



## THE PRIARS' FROLIC.

The third annual frolic of The Friars, which will take place at the New York Theatre next Sunday night, April 17, promises to be the biggest event of its kind in the history of the organization. The auction of the boxes and the choice of seats took place at the Monastery Saturday night last. Splendid prices for seats were paid. John W. Rumsey, abbot; Jack Welch, Ben Shields, Leo Donnelly and Al Sanders, who officiated as auctioneers, were warmly applauded for their work. Eugene Walter, the well-known dramatist, bought the first lower box for \$125. The second went to Sam H. Harris for \$110, the third to Gay L. Schiffer for \$75, and the fourth brought \$100 from Al H. Woods. Eugene Walter bought an upper box for \$35 and returned it to the club; it was resold to M. L. Ash for \$40, who also returned it to the club, and it was then sold to Ralph Trier for \$45. Another upper box was sold to Eugene Walter for \$50. He returned it to the club and it was resold to Jean Schwartz for \$40. Mr. Rising bought the third upper box for \$50. Joseph Feibleman took the fourth for the same figure. The sale of choice seats brought splendid premiums. Some of the prices paid were \$30 for two in the front row by Jerome Siegel, and Meyer W. Livingston took two at the same price. James Buchanan Brady paid \$60 for four seats, Walter J. Moore paid \$107 for the privilege of selecting ten good seats, Harry Jacoby paid \$25 for two, Jean Schwartz paid \$15 for two, Frank C. Payne \$12 for two, Channing Pollock \$20 for two, and J. M. Welch \$17 for two. The total sale of tickets for the evening was \$3,000, of which \$1,100 was in premiums in excess of the face value of the tickets.

The frolic will open with a novelty in the way of The Friars' Minstrels by members of the club. Among those who will take part as end men are Lew Dockstader, Raymond Hitchcock, Ben Shields and Robert Bailey. They will be assisted by J. M. Welch and James P. Giliroy. Bert Feibleman and Sam H. Harris will act as interlocutors. The orchestra will be under the direction of Mose Gumble. George M. Cohan and Sam H. Harris will do an original specialty. Among the others who will appear are Jean Schwartz, Mose Gumble, Gus Edwards, George Spink and others in a travesty of Jesse L. Lasky's *Planophonds* called *The Pianobugs*; Victor Moore and Emma Littlefield, *Clarice Vance*, Bobby North, May de Sousa, George Behan and company, Bert Williams, John Hyams and Lella McIntyre, Trudy Shattuck, Alice Matthews and Ashley, Pat Rooney and Marion Bent, The Quartette, Vincent Bryan, Taking Photos Sextette, the Keatons, Loney Haskel and Leo Donnelly. The orchestra will be under the direction of George May. Friar Mike Simons, of Hammerstein's Victoria Theatre, is the general stage director. The regular sale of seats opened yesterday morning at the New York Theatre.

## DEATH OF WILLIAM CANDIDUS.

William Candidus, once a well-known tenor on the opera stage, died at Frankfurt-on-the-Main, Germany, on Thursday, March 31. He was born in Philadelphia in June, 1840, and served in the Civil War. In 1866 he came to New York, where he joined the Arion and Liederkreis Societies, and sang Max in Weber's *Freischütz*, which was given in that year by the Arion Society. He went to Europe in 1872, where he became a professional operatic tenor. He made his debut in Weimar and the next year sang at the Royal Opera in Berlin. In 1874-75 he sang in Berlin and Hanover and then went to Hamburg. In 1879-80 he sang with Mapleson in London. In 1880 he went to Frankfurt, where he lived until his death.

Mr. Candidus returned to America in 1882 to sing at the festival conducted by Theodore Thomas. He also came to America in 1885-86 and 1886-87 as a member of American and national opera companies. He was the first tenor to sing Lohengrin in English, which he did on Jan. 20, 1886, at the Academy of Music. He was also the original Gerald in Lakmé in America, singing this part on March 1, 1886, and the first Nero in Rubinstein's opera in the special season at the Metropolitan Opera House on March 14, 1887.

## MARIETTA OLLY ENTERTAINED.

Marietta Oly, the new English-speaking star in *The Whirlwind* at Daly's Theatre, was the guest of the Pleiades Club at the dinner given on the annual "Ladies' Night" of the association on Sunday evening, April 10, at Reisenweber's. Oly was the special guest of honor, representing Drama, Marietta Mason representing Music, Mrs. Nellie Mathews representing Art, and Mrs. Martha Fletcher Bellinger representing Literature.

Mrs. Randolph J. Trubert was the toastmistress of the occasion. Lucille La Verne was the chairman of the Entertainment Committee, and Mrs. Seatt was chairman of the Reception Committee. Other invited guests were John Mason, Amelia Summerfield, Pilar Morin, Reginald De Koven, Laura Burt, Paulo Gripe, Madame Marietta-Aldrich, Madame Jomell, Will N. Harben, Dorothy Dix, Donald Robertson, A. Toxen Worm, Mabel Herbert Urner, H. B. Eddy, R. G. Mighela, Clarice Vance, and Percy Hemus.

## TO CELEBRATE SHAKESPEARE'S BIRTHDAY.

Shakespeare's birthday anniversary, April 23, falling this year on Saturday, matinee day, will be celebrated in the Edwin Forrest Home on Friday, April 22. Members of the different companies playing Philadelphia that week will go out to the Home and give an entertainment. Haasler's full orchestra from the Chestnut Street Opera House will give a musical programme. J. Fred Zimmerman, the newly elected president of the board of managers, will have charge of the celebration.

## PROFESSIONAL DOINGS

Joe Brandt, who was identified with the *Billboard* under Frank Winch's management, has succeeded to that position in the New York office of that publication. Mr. Brandt is undertaking his duties with enthusiasm and energy.

Carrie Clark Ward will produce a new act in Los Angeles, Cal., shortly, written by Fred Beaman, entitled *Mary Ann's Elopement*.

Dollie Davis has opened with the Majestic Stock company for their summer season.

Ludwig Burgstaller, a German singer of minor roles in Metropolitan opera productions, not related to Alois Burgstaller, was married to Rosa Schott, of New York, April 5. Miss Schott is the daughter of Christopher Schott, 250 West Eighty-second Street.

Mrs. Thomas Whiffen, the veteran actress, chaperoned Gladys Hanson, Kyrle Bellows' young leading woman, to Springfield last week. They dined with the little family of retired players at the Forrest Home. As this was their first visit they found much to interest them.

The first performance of *The Lady from Jack's*, by Paul M. Potter, under the management of Thomas W. Riley, will be given at Allentown, Penn., April 16.

Julian Mitchell declares American chorus girls superior to any in Europe, as the result of his tour of inspection.

A benefit attended by a crowded house was given Bernard Benstein, the comedian of the People's Theatre, last Friday evening, at which his two sons, Herman, a pupil of Rafael Joseffy, and Fritz, a violin pupil of Franz Kneisel, introduced several instrumental numbers that were warmly applauded.

Mrs. Frances Hodgson Burnett was a passenger on the *Adriatic* last week, going to London to see the opening of her play, *The Dawn of a Tomorrow*, with Gertrude Elliott (Mrs. Forbes-Robertson) in the principal role of the English production of the play.

Ben Greet wants the public schools to study *The Tempest* as Shakespeare's tribute to America. The scenes are believed to be laid near Norfolk, Va., taken from descriptions furnished the dramatist by returned travelers. Mr. Greet offers to superintend a dramatic contest if school pupils will study the play in their own auditoriums.

Marietta Oly's special matinee of *The Whirlwind* for the Actors' Fund Fair at Daly's last week was a pronounced financial and dramatic success.

Among the new plays which Colonel Savage will present next season are *The Little Damsel*, *The Great Name*, by Victor Leon, librettist of *The Merry Widow*; *Leo Feld's Little Boy Blue*, music by Henry Berens, a Hungarian composer; *Theodore and Co.*, a Parisian hit; *The Divorce Fund*, by A. E. Thomas; *Excuse Me*, by Rupert Hughes; *The Grape Girl*, by Gustave Löhnders and J. Clarence Harvey.

Liana Currera Held-Ziegfeld, the twelve-year-old daughter of Florens Ziegfeld and his wife, Anna Held, arrived last week on the *Mauretania*, having spent the greater part of her life in a French convent. She was sent direct to Providence to surprise her mother, who is playing there.

Richard Carl and his company left on Friday for Detroit to produce the new musical comedy, *The Echo*, under Charles Dillingham's management. The company will play the piece in Chicago during the summer. It includes *Piccole Hope*, Eva Fallon, Georgia Drew Mendrum, Annie Yeaman, the Dolly Sisters, Claire Grenville, Angie Weimers, Lillian Rice, Joseph Herbert, Jr., Johnnie Ford, Douglas Stevenson, George White, Ben Ryan, and Toots Paka and her band of Hawaiians.

Julian Mitchell, the stage-manager for Florens Ziegfeld, Jr., returned last week from a tour of the Continent, where he contracted for a number of novelties.

The New Theatre company closed its season last Saturday in *The Nigger* and on Monday left for Philadelphia, where it began its Spring tour in *The School for Scandal*.

Winthrop Ames, director of the New Theatre, gave an informal supper to the directors and members of the company in the inclosed roof garden on top of the playhouse after the play Saturday night.

George Marion left for Europe on Saturday morning in response to a cable message from Colonel Savage asking him to join him in looking at some of the European attractions.

Charles G. Schippel, who has been *Minna* correspondent at Sandusky, O., since 1895, has been appointed postmaster of that city and took charge April 11. Mr. Schippel has ever proved himself an able citizen, and we wish him the best success in his new position. Mr. Schippel was for many years assistant cashier at the American Banking and Trust Company.

Charlotte Brecht, daughter of Mr. and Mrs. George Barr, was granted a divorce in Manchester, N. H., from E. M. Browne. Mr. Barr is with *The Lion and the Mouse* company.

A damage suit for \$2,500, brought by Leander Sire against Henry Miller for failure to keep a contract providing for the appearance of Alla Nasimova at that playhouse April 10 and 11, 1907, was last week compromised in the Supreme Court of New York by an award of \$625 damages.

Frederic Thompson will produce a sum-

mer show in the Aerial Gardens atop the New Amsterdam Theatre.

Vaughan Glaser is trying to arrange for the leasing of the Prospect Theatre, Cleveland, for a term of years, or failing will build a new playhouse in the Ohio metropolis.

Manager Henry W. Savage will go to Oberammergau to see the Passion Play during his European tour.

Oscar Hammerstein has notified Victor Herbert that he will enforce his claim in court for the producing rights of Herbert's grand opera if the composer attempts to dispose of it to the Metropolitan Opera House.

It is announced from Los Angeles that Nat Goodwin will retire from the stage after his next tour and settle down on his \$9,000 ranch in San Jacinto, which he recently acquired by purchase.

The company presenting *The Lady from Jack's* includes Grace Goodall, Violet Seaton, Lillian Dix, Ivey Shannon, William Taylor, Sam Collins, William Black, and Allen Fawcett.

Ziegfeld's summer review this season will include Bickel and Watson, Bobby North, Billy Reeves, the Four Fords, and Mae Murray.

Cohan and Harris will produce James Montgomery's comedy, *The Aviator*.

Mrs. Fitch, mother of the late Clyde Fitch, witnessed the first performance of her son's play at the Lyric last Wednesday evening.

Miss Anna Pavlova, the Russian dancer, gave a dinner to the ballet that assisted her at the Metropolitan Opera House one day last week at the Hotel Knickerbocker. She sailed for Europe on the *Compania* last Wednesday.

Ike Rose was given judgment for \$3,750 damages in a London court last week against Ruth St. Denis, the American dancer, for fees alleged to be due as her agent.

Anna Pavlova and Michael Mordkin, the Russian dancers, are to receive \$125,000 for twenty-five weeks in the United States next season under the management of G. P. Centanni and Max Rallenoff. They will make a tour of the country.

Elsie Leslie is to replace Laurette Taylor as leading woman for H. B. Warner in *Allas Jimmy Valentine*. Miss Taylor is to open in Hartford April 11 in Cohan and Harris' production of *The Girl in Waiting*.

Mildred Hadermann, of Leipzig, Ohio, and Pat Stevenson, of Des Moines, Ia., were married in Kirksville, Ohio, last week. Mr. Stevenson is an agent of the North Brothers' Repertoire company and Miss Hadermann was the trombone player in the Chicago Ladies' Orchestra, which travels with the company. She is a sister of D. H. Hadermann, manager of the company.

George Arliss' season in *Septimus* closed in St. Louis, Mo., Saturday night.

The second all-child performance of *Allas Jimmy Valentine* takes place at Wallack's Friday afternoon.

To enable all players now in town to see *Blanche Ring* in *The Yankee Girl* at the Herald Square Theatre, the professional matinee announced for Wednesday afternoon has been postponed until Thursday afternoon, April 21.

*The Girl in Waiting*, by J. Hartley Manners, opened in Hartford last night. Cohan and Harris are the producers, and the players are Laurette Taylor, Alice Gale, Eliza Mason, Ada Gilman, Mary Keogh, Norman Thorp, Arthur Lewis, and A. H. Van Buren.

Charles Balsar, whose excellent portrayal of Palisades, King of Bohemia, in the production of *The Winter's Tale* at the New Theatre, was favorably commented upon, is now playing the romantic juvenile role of Sebastian in the regular production of *Twelfth Night*, and giving an excellent account of himself.

Mabelle Moyles, who closed the season as ingenue of the Wright Huntington Players April 8, has joined *The Fatal Wedding* to play the little mother. She opened with the company in Detroit April 10.

The American rights to the music of *Madame Troubadour*, the Viennese operetta which the Shuberts are presenting, have been secured by Joseph W. Stern and Company.

A son was born to Mr. and Mrs. Edward Mackay on last Monday, April 4, at their home in New York. The baby is their first child and has been named after his grandfather, F. F. Mackay, the founder and proprietor of the National Conservatory of Dramatic Arts. Edward Mackay is at present with Mrs. Fiske.

In the Supreme Court, Friday, Mrs. Ethel K. Mittenthal was granted a separation from her husband, Harry E. Mittenthal, the theatrical manager, and alimony of fifteen dollars a week.

F. B. Scott will have entire charge of the Library Theatre, Warren, Pa., during the next season, succeeding J. D. Woodard. Beatrice von Brunner, with her sisters Grace, Adrah and June, departed on the *Adriatic* on Saturday. They will play in London this summer and return to New York in September, to take part in a new Dillingham musical production.

In the cast of *Electra* given by Raymond Duncan and his players last night at the Berkeley Lyceum were Penelope Duncan (Mrs. Raymond Duncan), Eleni Sikellanos, and Dionysios Devaris.

## NEW THEATRE NOTES.

Last night the regular New Theatre company opened its road tour in Philadelphia. The tour will extend over eleven weeks. The itinerary is: Philadelphia, 11-16; Boston, 17-20; Providence, May 2-4; New Haven, 5; Albany, 6-7; Baltimore, 9-11; Washington, 12-14; Pittsburgh, 16-21; Chicago, May 23-June 4; Kansas City, 6-11; St. Louis, 12-18; Indianapolis, 20; Detroit, 21; Cleveland, 22; Buffalo, 23-26.

The four weeks' run of the new company in Beethoven opened at the New Theatre last night. Donald Robertson heads the cast.

Director Winthrop Ames tendered the members of the regular company an informal dinner at the close of the performance of *The Nigger* Saturday night. His fellow directors, the members of the company and the chiefs of staff were present.

Van Ness Harwood, press representative of the theatre, has made the following tabulation of the dramatic performances at the theatre this season: *Antony and Cleopatra*, Nov. 8, 17; *The Cottage in the Air*, Nov. 11, 9; *Strife*, Nov. 17, 17; *The Nigger*, Dec. 4, 24; *The School for Scandal*, Dec. 16, 20; *Lia, the Mother*, Dec. 30, 1; *Don*, Dec. 30, 15; *Twelfth Night*, Jan. 26, 21; *The Witch*, Feb. 14, 10; *Brand*, March 14, 8; *Sister Beatrice*, March 14, 10; *The Winter's Tale*, March 28, 7; total number of performances by the regular company, 168; Beethoven, April 11 to May 7, 84; total number of performances given by the New Theatre, 202. A Bon of the People was presented by an outside company on Feb. 28, the number of performances being 7. The total number of dramatic performances was 209.

## FOREIGN STAGE NOTES.

Madame Rejane has made a denial of the report that she is to have a theatre of her own in London.

Paris is soon to hear two Salomé operas—the one by Strauss and the other by Antoine Mariotte, also composed to Oscar Wilde's book in 1902 and only produced once in Lyons in October, 1908.

The Covent Garden opera management, which opens its season April 23 with *Madame Tetrazini* in La Traviata, has a larger subscription this year than ever before. The King and Queen head the subscription list.

London society has recently been going wild over a primitive melodrama, *The Bad Girl of the Family*, which packed a theatre on the Surrey side of the river until three months ago, when by some chance of fate it was brought to the Aldwych, in the fashionable West End, which had long been suffering for a success. What started its popularity is not clear, but it is now all the rage.

A three-act farce, entitled *Tais-toi*, Mon Cœur, by Hennequin and Pierre Veber, has scored a hit in Paris.

Charles Frohman recently varied the order of his London repertoire theatre by giving *Fineza's* comedy, *Trelawney of the Wells*, and apparently the departure found much favor. In the cast were Irene Van Brugh, Hilda Trevelyan, Ray Davis, Dion Boucicault, and Charles Maude. The company was highly praised.

## STOCK COMPANY NOTES.

Paul Benjamin's stock company, at Richmond, Va., has engaged the services of Anne Bradley for ingenue roles. She will open with them on April 18.

The past season was a banner one for the Edward Doyle Stock company, which was organized five years ago and every year since has added to its growth and popularity in the Central States. A sixty-foot car is used for transportation of scenery. (Why cannot the railroad companies furnish suitable cars?) The coming season will see two companies in the field under this management, with Edward Doyle and Carl E. Tomlinson looking after the direction of plays. Edmond Flag, stage director. Their territory will include Ohio, Indiana, Michigan and Illinois.

The Frank E. Long company was forced to close at Chadron, Neb., because of the illness of Mr. Lang, who was stricken with paralysis and returned to Minneapolis, Minn., where he is said to be rapidly recovering and hopes soon to be able to resume his duties as manager.

Brewster's Millions packed the Crescent, Brooklyn, last week and is voted one of the finest productions Perry Williams has yet made there. George Allison was at his very best as Monty, and the storm scene was most realistically done.

Leslie Bingham, ingenue for the Herbert Stock company, opens at Savannah, Ga., with the Roof Garden Stock company.

The Arvine-Benton Players are playing an indefinite engagement at the Park Theatre, Indianapolis, Ind., and were very warmly welcomed at their opening performance.

## WOMAN ENTERTAINS PRESS DINERS.

At a dinner of the Legislative Correspondents' Association held at the Hotel Ten Eyck in Albany last Thursday night, April 7, Berenice Belknap attended in the guise of a waitress and entertained the guests in a bright repartee with the toastmaster and chairman of the dinner, Patrick T. Heilman, president of the association. Her "act" was hugely enjoyed by everyone present, including Governor Hughes and the other distinguished guests. Miss Belknap had been engaged by the committee in charge of the affair, and when she "broke into" the dining hall as a waitress, demanding an interview with the Chief Executive, few realized that it was a part of the entertainment. The following evening she was presented with a huge floral offering when she appeared on the stage of Proctor's Theatre, where she was playing with Edwin Barry and company in their sketch, *The Housebreaker*.



## DALY DEBUTANTE'S DIARY

Faces and Scenes Observed by a Young Beginner on the Stage of Augustin Daly's Famous Playhouse in 1879-80—An Interesting Anonymity.

The mystery of an interesting anonymity hangs over the pages of "The Diary of a Daly Debutante," further described on the title page as "Passages from the Journal of a Member of Augustin Daly's Famous Company of Players," which Duffield and Company have just placed on the book market. The memoirs are clean and are written in a chatty, familiar style, with an unmistakable feminine touch—a lady-like—or shall we say girlish candor—and with a healthy infusion of honest hero-worship.

The publishers say it is printed verbatim, with only such omissions as have seemed expedient for personal reasons, "the writer having since become well known in another walk of life." This note is calculated to whet the appetite and to add zest to the natural curiosity who the little supernumerary could have been that now, after thirty years, has given her manuscript—quite by chance, we are assured—to the printer and parted the curtain on once familiar faces and doings behind the scenes of Daly's historic playhouse.

Who is this now distinguished anonymous person who in abbreviated skirt and long silk stockings, in the late seventies and early eighties acted one of the bathing girls in the musical piece Newport; or, The Swimmer, the Singer and the Cipher, by Olive Logan, music by Lecocq—the Lecocq who composed Gioia-Gioia, and of whom our dainty chronicler writes: "I don't know who he is, but his music is perfect trash, in my opinion."

Her first description of Daly is interesting. She sketches his photograph during a rehearsal of Newport. "Mr. Daly sat in an old wooden chair on the stage with his back to the footlights," she writes. "Old Mr. Moore held the book of the play, and the actors moved slowly about the stage with manuscript copies of their roles in their hands and read their lines aloud. Mr. Daly would often bounce up to rush to some actor, twisting and turning him about, waving his long arms and going through the funniest motions, showing him how to do things; then he would return to the kitchen chair, push that hat a little further to the back of his head and watch the action until he felt called upon to bounce up again. I wonder whether he ever takes his hat off; I haven't seen him do it yet. Still more do I wonder where he ever bought such a hat."

Elsewhere she writes: "Mr. Daly is as sweet as honey, cream and roses; anybody may say anything to him these days, he is in such radiant good humor." That was during the successful run of The Royal Middy, by Genée, and no wonder. He was in a different mood when he and Estelle Clayton had their little set-to over the way Miss Clayton, a famous theatrical beauty of that day—the record is of February 8, 1880—insisted on decorating her hat.

"He reached out, took the hat by the brim, and jerked it over on her left ear, saying: 'There! Now wear it like that hereafter, and remove those earrings and that gold braid before the next act begins.'"

Miss Clayton looked at him a moment, her beautiful face the picture of wrath; then she tore the hat from her head, threw it on the floor, and marched downstairs. Arriving in her dressing-room, she burst into tears, stamped her pretty little feet, changed from her stage clothes to street dress, and left the company then and there.

In December of 1879 she writes that she sees something amusing almost every night—"I don't just know why—no one else appears to think it funny. It is John Drew getting his hair curled by a hair-dresser. Our dressing-rooms run around on a collar-like place, on one side of which are the men's dressing-rooms and opposite are the girls' rooms. All the rooms get very hot, of course, and when the people are at all presentable they open their doors for air. So when I go upstairs to the stage I can see Mr. Drew sitting in his room, with the door open, dressed in his stage clothes as Alexander Spinkie, except for his coat. A big barber's towel is pinned around his neck, and behind him is a hair-dresser carefully curling his ambrosial locks with a hot iron into the loveliest rings all over his head! I thought he looked funny the first night, though now I think the style is rather becoming. But he certainly looks funny getting it done—like a girl going to a hair."

Drew was then playing Spinkie in An Arabian Night.

"John Drew won a great triumph," writes the bathing girl. "The newspapers this morning praise him highly and say he has the rarest talent as a comedian, which is only what he deserves. Yet last night, after the performance, when every one was congratulating him on his personal success, he was modest as could be, and did not seem at all conceited because he had made such a hit."

"One night this week," she continues, "Mr. Daly's brother, Judge Daly, came around behind the scenes and stayed there almost all the evening. He is the only outsider that has ever appeared there as yet, except for Mr. Wallace's coming in last night. Mr. Daly never has a soul in the theatre at rehearsal either, except those concerned in the play or some member of the company. I am glad of it."

We get a good description of Ada Rehan as she was in 1879 in An Arabian Night. "Ada Rehan hasn't a very good part," writes the Debutante, "but she makes the most of it, and by her own captivating personality makes it stand out more than the better roles of the other ladies. She is an immensely clever girl, and always so jolly and kindhearted. She is only twenty years old, and the brightest girl I ever saw. In my opinion she is the best actress in the whole company, yet she is simple and unaffected, without any of the airs so amusingly assumed by some of the other girls with very little reason, so far as I can see. The difference between them is that Miss Rehan is the real thing, while they are merely trying to be. If they only knew it, the best people in any station are always the simplest in manner."

In the cast of An Arabian Night, besides Ada Rehan and John Drew, were Harry Lacy, William Davidge, George Parks, Charles Leclercq, Frank V. Bennett, Maggie Harold, Charles Poole, Catherine Lewis, Miss Sydney Nelson, and Georgine Flagg.

Now and then some minor member of the company, as Miss Debutante naively records, disappeared from the scene in a very mysterious manner. She was cautioned not to ask questions about these phenomena, and a supposititious Polish countess, who always wore such stunning gowns and then vanished, inspires her to write: "It gives one a creepy feeling. Is the Governor a modern Bluebeard, and does he drop these missing maidens into that deep, dark hole under the stage, which appears to be filled with nothing more gruesome than old scenery and props? *Qu'en savez-vous?*"

How one actress' husband caused serious trouble is graphically set forth in a circumstantial account. The actress was Catherine Lewis, one of the most brilliant members of the Daly company and a great success in The Royal Middy. Miss Lewis' private life was Mrs. Arfwedson. Her husband had been business-manager for some of Daly's companies, but they quarreled and parted. Arfwedson was foolish enough to follow his wife to Chicago, and to give a long interview to an enterprising reporter for a sensational Sunday paper—all about Mr. Daly and his interesting company—that carefully guarded company of exclusives, about whom no word must ever reach the public. And such an article it was! The reporter intimated very plainly that all the ladies in the company were members of it only because Mr. Daly was personally fond of them, and they of him, mentioning several names and "pretending to describe scenes that never occurred within the knowledge of any of us. And the authority given for all this gossip was—Catherine Lewis's husband, whom the public would naturally take to be a reliable source of information."

Not only did Mr. Daly boil with rage, but "some of the girls cried and declared they would start for New York that very day; but the older people talked them out of the idea, and we went to the theatre in the evening feeling that a tempest might burst at any time."

The tempest did burst. Debutante describes the scene as a watcher in the wings after the second act, a few steps from Miss Lewis' dressing-room.

"She had just entered it when Miss Fielding, instead of going to her own room, deliberately swept across the stage to Miss Lewis's, carrying her crowned head very high, trailing her rich court robes behind her, and looking in reality every inch a queen. She stepped inside the doorway of Miss Lewis's room and said quietly, politely, but very decidedly: 'Miss Lewis, I feel my duty to ask you where your husband is, and to give him authority for making the extraordinary and absolutely false statements attributed to him in this morning's paper!'"

"Miss Lewis had whirled around as Miss Fielding began speaking and advanced toward her, saying hurriedly: 'I have nothing to reply; I know nothing about it—I don't wish to hear anything! Leave my room, if you please.'"

"No," said Miss Fielding, still calm and dignified, "such statements are a reflection on every woman in this company. Both you and Mr. Arfwedson know that they are false, and in my own behalf, and that of all the others, I insist upon knowing where your husband heard these falsehoods originally."

"I don't know, I tell you. Don't ask me. Leave the room, I say!" cried Miss Lewis, getting very much excited.

"We all stood aghast, and Pana Moore, who had been rooted to the spot in round-eyed alarm at this scene between the two prima donnas, now interposed with 'Ladies! ladies! I beg of you to stop! Remember where you are. All this can do no good! And he advanced toward the open door. Rash Papa! For the next instant Miss Lewis, seeing that Miss Fielding apparently had no intention of leaving, suddenly darted forward, took her unwelcome visitor by the shoulders and absolutely forced her out of the room, slamming the door after her and immediately bursting into tears."

Then Miss Fielding began to cry and poor Mr. Moore distractedly whistled out to the lobby to summon Mr. Daly. The Governor must have thought that fire had broken out behind the scenes, for in a min-

ute he burst through the door on the O. P. side and took about two strides over to the prompt side. Seeing Miss Fielding weeping, he rushed up to her, saying: 'For heaven's sake, Miss Fielding, what has happened?' Between her sobs the aggrieved queen related her troubles, to which Mr. Daly listened with flashing eyes. He turned, unceremoniously, opened Miss Lewis' door, and strode into the dressing-room, where she sat crying with rage. She sprang up, and the Governor then launched forth thunder and lightning, to which the lady responded with equal force and vivacity. I must say, the storm raged for five minutes, though I can't remember all they said, for both talked at once, and there was Miss Fielding weeping to add to the confusion. We heard enough, however, to understand that all professional engagements between them were broken off then and there. At last Mr. Daly came out of the room, and this time he slammed the door."

The scene ended the curtain to be held while the ladies repaired their damaged complexions, and every one wondered how the belligerents would get through the long duet between them, where Miss Lewis as Don Maurilio had to make love to Miss Fielding as the Queen.

"Well," exclaims our little Debutante, "the way they did it was simply wonderful. The audience couldn't have seen that anything was wrong. Miss Lewis is so fine an actress that she was just as arch and mischievous as ever, while Miss Fielding was as calmly beautiful and smiling, her silvery voice ringing out without a tremor. Mighty good acting in a double sense, the rest of the company thought."

While the final act was going on Mr. Daly stalked around with white face and blazing eyes, forbidding every one to breathe a word about the trouble either in Chicago or New York, even to members of our own family. He walked up to a young lady who had joined us for the road trip, and to whom Miss Lewis had seemed to take a particular fancy, and dismissed her on the spot, although she had been engaged for the following season and had signed a contract with him. He told her coolly to consider that contract broken, saying that no one who even spoke to 'Mrs. Arfwedson' (that was what he called her) could remain with him. That was rather unjust, I thought—what had the poor girl to do with their quarrel?"

Who is this interesting Debutante who writes so volubly about the mysteries of the Daly stage? Is it Edith Kingdon, who has since become "well known in another walk of life"? True, she did not enter the Daly company as Edith Kingdon until 1882, and this chronicle is of two years preceding. But the circumstances under which she and her mother negotiated the engagement, a significant reference to Brooklyn and other incidents, vaguely suggest the possibility that she served her apprenticeship under one of the various names which appear in the casts and adopted it to cover up her own identity. *Anonymous.*

## AKINS SUES DEAGON.

Harry Askin, of Chicago, won the suit he some time since began against Arthur Deagon, the actor, for damages based on violation of contract. Judge Cleeland on Friday concluded the taking of testimony in the suit and gave the case to the jury, which awarded Mr. Askin damages of \$1,400.00. Mr. Askin claimed that Deagon was engaged for the company that played The Time, the Place and the Girl in New York and other cities east of Chicago, his contract calling for his services for a period of three years. Deagon in 1908 transferred his services to F. Ziegfeld, Jr., for the production of The Polka of 1908, and refused to return to Askin. When the latter's interest in The Time, the Place and the Girl expired he was asked to agree to a compromise of the case to avoid litigation. He refused. Deagon is still in Ziegfeld's employ.

## DEATH OF A VETERAN.

From London comes the news of the recent death of Henry J. Loveday, who was long connected with Sir Henry Irving as his stage-manager and confidential friend. He died at the age of seventy-one, having joined Irving in 1877 and continuing with him till the latter's death in 1905. They first met in 1858. Loveday was originally a violinist in an orchestra, became conductor and then went to the Lyceum, where he first assumed the duties of stage-manager with the production of Macbeth. Irving's death dealt him a hard blow. He joined Martin Harvey as stage-manager and at the time of his death Harvey and George Alexander were planning to give him a complimentary matinee. His death was caused by heart disease.

## A VALUABLE DONKEY.

Allan Forman has presented to the Actors' Fund Fair a diminutive donkey named Fritz Scheff, only three feet high and valued at \$500. The mother was Melba and the father the famous \$2,500 donkey Caruso, which the Barbadian Government purchased to improve the breed of the island. Mr. Forman was formerly connected with theatricals, but retired to become a stock breeder. The little animal is a house pet and wears golden shoes.

## W. D. STONE REMEMBERED.

W. D. Stone, stage manager of The Silver Threads company, celebrated his birthday March 21. The Silver Threads company, from the principals down through the work-staff, joined in the celebration and presented Mr. Stone with a fountain pen.

## LONELY LIVES AT THE HACKETT.

Drama in five acts, by Gerhart Hauptmann, translated from the German by Mary Morrison. Produced Sunday evening, April 10. (Frank Lea Short and Julius Hopp, producers.)

Vockerat .....	Charles J. Harris
Mrs. Vockerat .....	Adelle Leonard
John Vockerat .....	Frank Lea Short
Kitty .....	Glida Vancal
Braun .....	Alfred Walsh
Anna Mahr .....	Stella Hammerstein
Pastor Kollin .....	John Hugh Fish
Mrs. Lehmann .....	Engel Sumner
Nurse .....	Katherine King
Maid .....	Lacy Holcomb

The production of Lonely Lives was made under the auspices of the Socialist Dramatic Movement, of which Julius Hopp is the leading spirit, and of the American Dramatic Guild, the president of which is Frank Lea Short. The drama is to be repeated tonight.

The story is that of a mismatched couple. John Vockerat is a philosophical man with no practical ability. His wife, Kitty, is an ordinary German woman who cannot realize her husband's lofty thoughts and ideals. Both are weak and neither can furnish sufficient support for the other. Anna Mahr, a strong-minded woman with a university education and all the philosophy with which Vockerat is overburdened, comes into the household. Vockerat recognizes in her a kindred spirit. The jealousy of Kitty is aroused. Anna continues to live at the Vockerat house till scandal mongers begin their work. At the request of Vockerat's mother she leaves. Vockerat drowns himself.

Why did John Vockerat act thus toward his wife? The answer from Mr. Short's interpretation is that he was crazy. Why John should have been brought to his senses, apparently by his parents' recital of his sins and then have gone out to drown himself is incomprehensible. John was impossible. In one breath he scattered volumes of poetic and philosophic lore and in the next admitted his weakness and his need of a support. Evidently the study of Darwin, Hegel and the other philosophers had affected his mind. This is the only possible solution to his conduct. His weakness was impossible, his actions were improbable, but his insanity was not only possible but probable when we consider that his one pursuit in life was the reading of the heavy philosophers. The other characters were homely types well drawn.

The play overdoes realism. Conversations and actions which had nothing to do with the progress of the story, though they added to the realism of the play, retarded its progress and made it monotonous. It is gloomy without any real vital subject and minus the fascination of an Ibsen play. Haysman's The Good Hope, in which Ellen Terry was a few years ago, and Ibsen's Ghosts are terribly depressing, but possess something that is more than real and have a subject that is worth while. Lonely Lives is depressing without having that artistic something to make it fascinating and without having a vital theme that compels attention.

## TARIFF ON SCENERY.

The privilege of bringing into the United States free of duty scenery and costumes of theatrical companies which they have taken to Canada or Mexico from this country for exhibition purposes has been extended by the Treasury Department to the Metropolitan Opera company, which is going to Europe for a tour.

Another ruling sanctions the free entry to the United States on their return from Canada of domestic animals taken there for exhibition in a circus.

## REFUSED TO WEAR TIGHTS.

Henrietta Lee Morrison refused to wear a tight fitting gold laced dark blue bodice and sky blue tights in Mr. Him and I and sued for breach of contract. The jury awarded her \$4,700, and the case went to the New York Court of Appeals, where the justices last week heard her. Her beautiful art panels of the actress, to decide whether her claim that it is a hardship to wear tights is well founded.

## THIRTY YEARS AN ACTRESS.

Madame Georgine Neudorff celebrated the thirtieth anniversary of her debut on the stage at the Irving Place Theatre Thursday evening. Die Grönhöfner (The Greenhorns) was the play and was given for the benefit of Madame Neudorff. The house was crowded with friends and admirers of the actress. She received many flowers.

## BERNHARDT A SUFFRAGETTE.

Several members of the Joan of Arc Woman's Suffrage League gave a box party Thursday night at the Comedy Theatre to see Mary Manning in A Man's World. Mrs. D. C. Van Norman, president of the League, during an interval in the performance, read a cablegram from Sarah Bernhardt accepting the invitation of the League to join that organization.

## OLGA NETHERSOLE'S COMPANY.

During the first week of Olga Nethersole's engagement at the Academy of Music, April 18, she will be seen in Sapho. In her supporting company are O. B. Clarence, recently with Maxine Elliott; Harrison Hunter, Albert Perry, Hamilton Mott, W. Staine Mills, Charlotte Tittell, Alice Gordon, Lilian Stafford, and Constance Raymond.



## FOR THE FUND FAIR

A MULTITUDE OF INTERESTS CONCERNED  
IN THE GREAT EVENT.

The Burlesque Theatre to Be Represented—  
Pauline Chase Coming—The Elks to Take  
Part—Benefit Performances by Stage  
Hands—Society Women to Aid.

The burlesque branch of the theatrical profession will be represented this year at the Actors' Fund Fair for the first time. By special arrangement with the various circuits, Edwin D. Miner will have the most beautiful burlesque girls brought here from every part of the country to become salesladies at their booth. The booth will be in charge of Mrs. T. W. Jenkins, and assisting her will be the following comedienne: Mollie Williams, Frankie Heath, Ida Emerson, Mable Brown, Mrs. Fred Irwin, Florence Brown, Mrs. Henry C. Jacobs, Gertrude Hayes, Rosalie, Lilla Branan, Louise Lacro, Carrie Thomas, Nellie Florida, and Frances Clara.

Every one in the business, from managers to chorus girls, has been appealed to for donations to the booth. The committee in charge of the donations is Edwin D. Miner, Samuel A. Scribner, James J. Butler, George W. Life, L. Lawrence Weber, and J. Herbert Mack.

The burlesque people may call upon the Actors' Fund of America for assistance just as freely as any branch of the profession. The last six persons to be buried by the Fund were burlesque performers.

Pauline Chase, the American girl who has been appearing in London and Paris in the title-role of Peter Pan with great success, will sail for America on the Kaiser Wilhelm der Grosser May 4, to spend one day, May 10, at the Fair. Miss Chase will bring with her photographs and autographs of leading English actors and actresses, which she will auction off for the benefit of the Fund. On May 11 she will return on the *Mauretania* to London to fill a Spring engagement.

Marietta Oily will give a special matinee of *The Whirlwind* at Daly's Friday afternoon for the benefit of the Fund. H. B. Warner and Edith Wynne Matthison have already purchased boxes. A delegation of players from the Irving Place Theatre will be present to see Madame Oily as an English-speaking actress.

One of the most interesting gifts to be auctioned off at the Fair is a pearl giraffe which once belonged to Helen Fawcett, the tragedienne. The gift was made by Mrs. Mary A. Taylour, one of the oldest guests at the Actors' Fund Home on Staten Island.

The entire Elks organization, \$20,000 strong, has given its support to the Actors' Fund Fair and has taken one of the largest booths at the great bazaar. Donations are being requested of all the lodges from Bangor to Honolulu.

This is the first time a fraternal organization has taken an active part in the Actors' Fund Fair. But as nearly a third of the entire theatrical profession are Elks, Charles Burnham, general manager of the Fair, thought it most fitting to have their cooperation.

The booth will be under the direction of No. 1, the mother lodge. The committee in charge is James J. Armstrong, chairman; Harry Lombard, Edward O'Connor, Charles H. Prince, and Smith O'Brien.

A small army of stage hands assembled at the Bijou Theatre Tuesday morning, April 5, when the first rehearsal was called for the stage hands' performance of *The Lottery Man*, which is to be given there for the benefit of the Actors' Fund Fair during the first week in May. Scene shifters from other theatres were on hand to volunteer their services.

Since the Bijou Theatre stage hands have been memorializing their parts for three weeks they were given the first chance, but Harry Haddfield, stage-manager of *The Lottery Man* company, decided to give the other men a chance also. Between the acts of the play the best talent among the stage hands of all the New York theatres will do vaudeville stunts. To get the pick of the acts for the benefit performance it is proposed to give a dress rehearsal with stage hands only in the audience.

Charlitta Walker has donated \$100 toward the erection of the Southern booth at the Fair. The booth will represent a typical Southern scene.

The last of the women's mass meetings that have been held fortnightly during the past two months in the interests of the Actors' Fund Fair, will be called at 8 o'clock this afternoon in the Gaiety Theatre. It will be one of the most democratic meetings ever held. Mrs. James Speyer with her circle of society patronesses will be present. All of the prominent organizations that have given their support to the Fair, the Century Theatre Club, the Twelfth Night Club, the Green Room Club, the Equity League, the Government Club, the Professional Woman's League, the Actors' Society, the Southern Society, and the Elks, will send committees. Delegations will be present from all the theatrical companies playing in or near New York. Stars will rub elbows with chorus girls in trying to do their utmost for the Fair. Mrs. Ida C. Nahn, directress of the Fair, will preside. Among those who will speak are Daniel Frohman, president of the Actors' Fund of America, and Charles Burnham, general manager of the Fair.

Society women will have charge of the Social booth under the chairmanship of Mrs. James Speyer. Among the prominent women who are entering enthusiastically upon the work of the bazaar and have accepted invitations to act as patronesses, are: Mrs. Cornelius Vanderbilt, Mrs. Robert Goetz, Mrs. Philip M. Lytle, Mrs. John R. Drexel, Miss Anne Morgan, Lady Paget, Countess Bernstorff, Mrs. Albert H. Garry, Mrs. Straymont Fish, Mrs. William Jay, Mrs. Edmund L. Baylies, Mrs. William Douglas Sloane, Mrs. Henry Claws, Mrs. Henri P. Wertheim, Mrs. James W. Gerard, Mrs. Frederic Pendelfield, Mrs. Cortlandt Field Bishop, Mrs. J. J. Emery, Mrs. Francis K. Pendleton, Mrs. William P. Douglas, Mrs. Lawrence Keene, Mrs. Albert H. Goodhart, Mrs. Nicholas Murray Butler, Mrs. Hans Winterfeldt, Mrs. William T. Sheehan. Many of them have already secured large donations of flowers from the fashionable florists of the city or have arranged for shipments from their own conservatories. It is Mrs. Speyer's idea to leave the actual sale of the flowers at the Fair almost entirely to the season's debutantes. "The prettiest girls in the city have promised to turn flower girls for the week of the Fair," said Mrs. Speyer yesterday. "I know they will clear even more than we did at the last Fair, three years ago." The residents of the Edwin Forrest Home are deeply interested in the success of the Actors' Fund Fair, and wishing to add their mite, are busy to that end. Sydney Cowell's nimble fingers and artistic taste has knitted many yards of soft wool of dainty color blending into pretty, useful articles. Mrs. Ethel Greaves will send a fancy beribboned novelty for "my lady's" dressing table. Mr. Fyffe is making a large sexangular kite, covered with Japanese golden colored silk,

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## NEW THEATRES.

Currie and Miller, the enterprising managers of the Alhambra, Stamford, Conn., have about closed a deal wherein they will erect one of the best theatres in Connecticut, on the site just north of the Lounsbury Block on Atlantic Street, Stamford. Ground will be broken by June and the theatre ready for occupancy next season. It will be known as the Stamford Theatre. The Alhambra will then be devoted entirely to vaudeville and a stock repertoire company.

The new Chatterton Opera House, Bloomington, Ill., was dedicated Thursday evening, April 8, by the initial performance of A. H. Woods' new musical play, *Madame Sherry*. In the cast were Lena Aharbanell, Jack Gardner, Ignacia Martinetti, Frances Demarest, and Marie Dainton. The opera is by Hauerbach and Hochsana. George W. Lederer and H. H. Frasse directed the opening.

Plans for a new theatre at the northeast corner of 149th Street and Amsterdam Avenue are being drawn by Thomas W. Lamb. The site has been leased by the owners, Louis W. and Edward Morrison and Alice M. Uiman, through Parish, Fisher and Company, to a syndicate represented by Solomon Brill and William Fox. The theatre, which will cost \$150,000, will be three stories high and have a seating capacity of 1,800. It will open in September.

The new City Theatre on East Fourteenth Street near Fourth Avenue is completed and was turned over to the owners yesterday. The new house is commodious and beautiful. It will be opened to the public Monday

## AN IMPORTANT RULING

By The Hammerstein-Sylvia Decision Managers  
Cannot Hold Stars—Other Cases.

Decisions in the suits of Hammerstein against Sylvia, George M. Cohan and Samuel H. Harris against Eugene Walter and David Belasco, and Chris Livingston against Klaw and Erlanger were handed down in the Appellate division of the Supreme Court Friday.

Several weeks ago Oscar Hammerstein secured an injunction from Justice Gerard, of the Supreme Court, restraining Margaret Sylvia from appearing under any other management than his own. By this injunction Miss Sylvia was prevented from appearing with the Boston Opera company in Chicago. Mr. Hammerstein claimed Miss Sylvia's services to be unique. Miss Sylvia claimed that they were not. Justice Clarke reversed Justice Gerard's decision and dissolved the injunction.

Lawyers hold, it is said, that this decision will bear seriously upon managers, the effect of it being to place a manager at the mercy of a star, and to render it impossible for a manager to enforce a contract by injunction.

The appeal of George M. Cohan and Samuel H. Harris from the decision of Justice Blachoff, who refused to give them an injunction to restrain David Belasco and Eugene Walter from "selling, assigning, licensing or transferring" the right to produce *The Bandet Way* and other Walter plays to any one but themselves, was denied Friday in the Appellate Division of the Supreme Court. Cohan and Harris asserted that they made a contract with Eugene Walter May 1, 1908, whereby they had the exclusive right to produce all of Walter's plays for a period of five years, and that Walter repudiated this contract and made one with David Belasco. Walter contended that the contract was broken by the refusal of Cohan and Harris to produce his *Under-tow* and *Fald in Full*.

Chris H. Livingston, the vaudeville actor, was granted a new trial by the Appellate Division Friday. Mr. Livingston was defeated in the lower court by Klaw and Erlanger, against whom he had brought suit for damages for breach of contract. Mr. Livingston contended that he had a contract with Klaw and Erlanger for twenty consecutive weeks, but that he was not booked for two intermediate weeks. He sued for damages for breach of the whole contract. The lower court decided against him. The Appellate Division reversed the decision and granted a new trial.

## THE FOLLIES OF 1910.

Bickel and Watson, the comedians who were originally introduced to Broadway playgoers by F. Ziegfeld, Jr., in *The Follies* of 1907, and were also in the cast of the *Revue* of 1908, are to be one of the principal features of *The Follies* of 1910, which is to occupy the Jardin de Paris about June 1. The comedians did not appear in last Summer's *Follies*, having been loaned by Mr. Ziegfeld to the Silver Star company. Bobby North is to be one of the features with the new revue. Other engagements include Billie Reeves, the Four Fords, and Mae Murray. The management this season will abolish the star system and will feature only the most important talent. Julian Mitchell, general stage director for Mr. Ziegfeld, who has been touring Europe in quest of novelties for the *Follies*, arrived on the steamship *Mauretania* Friday. The New York Roof Garden is to be thoroughly remodeled. Contracts have been awarded for the installation of a new hydraulic water pressure which will spray a huge stream of ice water over the roof constantly.

## SHUBERTS' MANY OPENINGS.

The past week was one of great activity for the Shuberts. On Monday night they went to Philadelphia to see the opening of *Madame Tronchador*, their new operetta by Albini and Herbert. Tuesday they went to Providence to witness Lulu's Husband, with Mabel Harrison and Harry Conner, which is to be the attraction at Maxine Elliott's Theatre, beginning Thursday. Laurence Irving and Mabel Hackney, in *The Three Daughters of Dupont*, which is to be the offering at the Comedy Theatre, commencing to-morrow, opened out of town last week Thursday. Friday evening came the New York premiere of *Grace La Rue* in *Molly May* at the Hackett Theatre. On Saturday evening they attended the out-of-town opening of *Madame Nastimova* in *Little Myell*, the production with which she is to open the new Shubert playhouse in Thirty-ninth Street on Monday, April 18.

## BURNHAM GETS WALLACK'S.

Charles Burnham, for many years active manager of Wallack's Theatre, has obtained the lease of the theatre for a term of years. The lease was signed by Royal E. Moss, administrator of the late Theodore Moss estate, and leaves Mr. Burnham sole manager of the house. For twenty-five years Mr. Burnham has been connected with the Moss interests. He first became associated with Mr. Moss in 1886 at the old Star Theatre. In 1895, when the name of Palmer's was changed to Wallack's and the theatre passed back into Theodore Moss' control, Mr. Burnham went to Wallack's. Mr. Burnham says that he will continue the theatre as an independent house, booking the best available attractions. Mr. Burnham is president of the Association of Theatre Managers and general manager of the Actors' Fund Fair.

## MACAULEY GETS CLASSMATES.

William Macauley has purchased from Jules Murry the entire production of scenery and properties for *Classmates*. Mr. Macauley will open his season Aug. 31. He closed his present successful season of thirty-three weeks (in *The Little Home-stead*) at Quiney, Ill., April 10.

## MISS GEORGE GETS MANSFIELD'S HOME.

The home of the late Richard Mansfield, at 318 Riverside Drive, was sold at auction last Wednesday to William A. Brady, who bought it for his wife, Grace George. The price paid was \$51,000.

Photo N. Lazzarich, N. Y.

## LOUISE ALEXANDER.

Louise Alexander, who will be remembered as the originator of the Apache Dance in America, is an expert motorist and takes great pleasure in driving her Pierce Racine herself. Miss Alexander finds that motor-ing keeps her in excellent health, so that she is physically able to go through her dancing without breaking down. She is seen daily on Broadway handling her car

beautifully decorated with fine pictures, portraits and water-colored sketches, trimmed with tinkling, tiny silver bells. The long tail, fifty feet in length, will be made of tufts of silkoline in party-colored sections. Five very young and pretty girls, with great big eyes and shapely white hands as ever drew on a number five glove, will knit the silken bits that steady the aerial flyer. The hoisting cord will be of an especial make and tint, wound on a polished rosewood stick. If finished in time it will be exhibited in the Forrest Theatre, Philadelphia, on the occasion of the benefit to the Actors' Fund Home, April 14.

## JOSEPHINE PRESTON PEABODY HONORED.

The League for Political Education gave a luncheon Wednesday afternoon in honor of Mrs. Lionel Marks (Josephine Preston Peabody), who recently won the prize of \$1,500 offered by the Stratford-on-Avon Shakespearean Memorial Society, of London, for the best play to be produced in the Shakespeare Memorial Theatre at Stratford. Mrs. Marks' play, *The Piper*, won first prize, and now Mrs. Marks is about to go to London. Those present included Winthrop Ames, Charles Hann Kennedy, Edith Wynne Matthison, and Dr. Henry Van Dyke.



## SOME GREAT PLAYS

## A LIST OF 100 SINCE SHAKESPEARE THAT HAVE BEEN WORTH WHILE.

Howard Herrick's Interesting List—Who Can Substitute Better Dramatic Examples?—Edwin Hopkins Comes Forward with Another Interesting Proposition as to the Ten Plays Most Frequently Acted.

"From Sir John Lubbock to Charles W. Eliot," said Howard Herrick yesterday to a Mission representative, "there has been more than a hundred lists prepared of the one hundred best books. These lists have aroused much discussion and criticism, and therein was the good, for those lists undoubtedly aroused new interest in books that by many had been overlooked or forgotten—and books that were well worth while. So far as I know there has never—at least in recent years—been prepared a list of the one hundred new plays, and it would be a temerarious undertaking unless it were prepared by a man like William Archer or William Winter—some one who could speak *ex cathedra*. I have, however, prepared a list of one hundred plays that have attracted a vast deal of public interest and that at least live in memory. From this list the plays of Shakespeare are omitted because they are in a class of their own. Also no foreign plays are mentioned except those that have been presented on the English or American stage. There has been no attempt to classify the plays in order of merit. The arrangement is largely chronological, although not strictly so, for the reason that all of the plays by a given author are grouped together.

"It would take too much space to comment upon many of the plays named," continued Mr. Herrick, "and, after all, the main object in preparing this list is to interest play lovers in reading many of the old plays that are still enjoyable despite their time-worn forms. In fact, there are some plays in this list that would prove highly interesting to the public if revived on the stage of the New Theatre. Take, for instance, such plays as Philip Massinger's *A New Way to Pay Old Debts*, Knowles' *The Love Chase* (which was once a delightful feature of the repertoire of Julia Marlowe), *Damon and Pythias* (a favorite with Macready and Forrest), Gilbert's *Pygmalion and Galatea*, and Adrienne Lecouvreur. There are some plays, such as *Uncle Tom's Cabin*, that many might think should not appear in such a list, but the basis of selection has not been literary merit. The list is far from being a perfect one, but I hope it will arouse enough interest so that eventually a list will be evolved that will be helpful to those who wish to study the progress and development of the English and American drama.

## One Hundred Plays.

Here is Mr. Herrick's list:  
A New Way to Pay Old Debts, Massinger; She Stoops to Conquer, Goldsmith; School for Scandal, The Rivals, Sheridan; *Virginius*, The Hunchback, The Love Chase, Knowles; *Richelieu*, The Lady of Lyons, Bulwer Lytton; *Ingomar*, adapted by Maria Lovell; *Louis XI*, Casimir Delavigne; *Belphegor* (The Mountebank), Charles Webb; *The Fool's Revenge*, Hugo-Tom Taylor; *Guy Riss*, Hugo; *Faust*, Goethe; *Adrienne Lecouvreur*, Scribe and Legouvé; *Damon and Pythias*, John Banim; *Pygmalion and Galatea*, Gilbert; *The Corsican Brothers*, Monte Cristo, Dumas; *Don Caesar de Bazan*, Dumas; *Don Esmery*, Camille; *Dumas fils*; *Frou Frou*, Melibac and Balvay; *Francesca da Rimini*, Boker; *The Bella*, Lewis; *London Assurance*, The Shaughran, Boucicault; *Rip Van Winkle*, Irving-Boucicault; *The Two Orphans*, A Celebrated Case, D'Ennery and Cormon; *Fedora*, Diplomacy (Dora), Divorcement, A Scrap of Paper, Sardou; *Madame Sans Gêne*, Sardou and Moreau; *Caste*, David Garrick; *Robertson*; *Black Eyed Susan*, Jerrold; *Article 47*, Beloit-Casauran; *Uncle Tom's Cabin*, Stowe-Alken; *East Lynne*, Mrs. Henry Wood; *Fanchon*, Waldauer; *A Parisian Romance*, Fenillet-Casauran; *Hazel Kirke*, Mackaye; *The Banker's Daughter*, Shennandoah; *The Henrietta*, Howard; *Held by the Enemy*, Secret Service, Sharlock Holmes, Gillette; *Jim the Penman*, Sir Charles Young; *Shore Acres*, Herne; *In Old Kentucky*, Dasey; *Emeralda*, Burnett-Gillette; *The Private Secretary*, Charles Hawtrey; *The Professor's Love Story*, The Little Minister, Peter Pan, Barrie; *The Charity Ball*, Belasco and De Mille; *The Heart of Maryland*, Belasco; *Zaza*, Berton and Simon-Belasco; *Magda*, Sudermann; *Hannele*, Hauptmann; *Monna Vanna*, Maeterlinck; *The Silver King*, The Middleman, The Dancing Girl, The Liars, Mrs. Dane's Defense, H. A. Jones; *The Second Mrs. Tanqueray*, Trelawney of the Wells, Iria, Pinner; *Swing the Wind*, Grundy; *Cyrano de Bergerac*, L'Alcon; *Rostand*, Ghaos; *A Doll's House*, Hedda Gabler, Ibsen; *Charles's Aunt*, Brandon Thomas; *A Contented Woman*, A Texas Steer, Hoyt; *Trilby*, Du Maurier-Potter; *Ben-Hur*, Wallace-Young; *The Prisoner of Zenda*, Hope-Rose; *Lady Windermere's Fan*, A Woman of No Importance, Wilde; *Mrs. Warren's Profession*, Candida, Shaw; *Tess of the D'Urbervilles*, Hardy-Stoddard; *The Christian*, Caine; *The Eldest Way*, Paid in Full, Walter; *Arizona*, The Witching Hour, Thomas; *Rapho*, Daudet-Pitch; *The Climbers*, The Truth, Pitch; *When We Were Twenty-one*, Desmond; *The Great Divide*, Moody; *The Servant in the House*, Kennedy.

Who can substitute more interesting or valuable plays than those listed above, taking for substitute plays of the same period

as those to which the substitutes are preferred?

## The Ten Plays Most Acted.

Edwin Hopkins also comes forward with another interesting proposition. "Can you name the ten most acted plays?" he asks. Mr. Hopkins' idea is that a discussion as to the ten most acted plays will develop matter of great interest "to new playwrights so busily engaged in writing failures."

"What are the ten plays which have been most frequently acted in America—plays which still hold the stage?" This question, in the interests of rising dramatists, I put to several actors in my office recently," says Mr. Hopkins, "the idea being to provide a list of plays deserving the study of the newer writers for their public, and permanent hold on the public, aside from any questions of perfection of form, structure and style."

Of the five actors present, all agreed on the first six plays and practically on the first seven. Frank Sheridan gave this list: *Uncle Tom's Cabin*, *Ten Nights in a Barroom*, *East Lynne*, *The Two Orphans*, *Camille*, *Rip Van Winkle*, *Hamlet*, *Fanchon the Cricketer*, *Streets of New York*, *Under the Gas Light*.

Percy Plunkett gave this list: *Uncle Tom's Cabin*, *East Lynne*, *Ten Nights in a Barroom*, *Camille*, *Rip Van Winkle*, *Two Orphans*, *Hamlet*, *Fanchon the Cricketer*, *Streets of New York*, *Under the Gas Light*.

Sam Drane, of Dranesville, gave this list: *Uncle Tom's Cabin*, *Ten Nights in a Barroom*, *East Lynne*, *The Two Orphans*, *Camille*, *Rip Van Winkle*, *Monte Cristo*, *Hamlet*, *The Colleen Bawn*, *Way Down East*.

Arthur Denver, playwright, actor and librettist, gave this list:

*Uncle Tom's Cabin*, *Ten Nights in a Barroom*, *East Lynne*, *The Two Orphans*, *Camille*, *Hamlet*, *Rip Van Winkle*, *Faust*, *Jerry the Tramp*, *Hazel Kirke*.

John B. Atwell, the veteran actor and agent, gave this list:

*Uncle Tom's Cabin*, *Ten Nights in a Barroom*, *East Lynne*, *Rip Van Winkle*, *Camille*, *Hamlet*, *The Two Orphans*, *Oliver Twist*, *Lady Audley's Secret*, *Faust*.

A tabulation of the five opinions show three plays unquestionably in the lead in the order named: *Uncle Tom's Cabin*, *Ten Nights in a Barroom*, and *East Lynne*.

Closely following are *Camille*, *The Two Orphans*, *Rip Van Winkle*, *Hamlet*.

After these first seven opinions differ widely, but the list is completed by Jerry the Tramp, *Hazel Kirke*, *Faust*, with *Colleen Bawn* on a par with *Faust*, being twice mentioned, the following being mentioned once: *Monte Cristo*, *The Octoroon*, *Fanchon the Cricketer*, *Oliver Twist*, *Lady Audley's Secret*, *Streets of New York*, *Way Down East*.

Among other plays considered but not included in any of the five lists were *The Silver King*, *The Ticket of Leave Man*, *Peck's Bad Boy*, *Muldoo's Picnic*, *Handy Andy*, *Hawshaw the Detective*, *Frou Frou*, *The Lady of Lyons*, *Joseph Whitecomb*, *The Merchant of Venice*, *Romeo and Juliet*, *My Partner*, *The Danites*, *The Hidden Hand*, *The Old Homestead*, *Arabian Nights*, *Arrah-na-Pogue*, *Richelieu*, *The Shaughraun*.

"Way Down East," continued Mr. Hopkins, "was included in one of the lists on the basis that it had been acted by so many companies. For example, five companies for four years would be equivalent to one company for twenty years, or about 6,000 performances, and 'Way Down East' has been played much more frequently. The eighth play, Jerry the Tramp, undoubtedly deserves inclusion, since it has been played under such a variety of titles. It is, however, a very open question whether or not *Hazel Kirke*, *Faust*, and *Colleen Bawn* should not give way to *Peck's Bad Boy* and *Muldoo's Picnic*, which, though farces of the lowest order, are nevertheless very widely and continuously performed, even yet.

"A study of the causes which have given these plays their wonderful popularity and which have enabled them to continue to live while such once popular plays as *Virginius*, *Ingomar*, *Damon and Pythias*, and the like are practically gone, should engage the most serious attention of the playwrights now so busy writing failures. Of the first ten plays mentioned, the only one which is possibly passing out of use is *Ten Nights in a Barroom*. New aspirants which seem to show possibilities of long life are developing popularity."

The lists given can, of course, only be a matter of personal opinion. It would be interesting, however, to hear from a number of the veterans to see how near the views of the group of actors given are coincided with, and whether the order given is or is not about right.

Mission readers are invited to study both Mr. Herrick's and Mr. Hopkins' suggestions and to vary or comment upon them as their own knowledge or experience dictates.

It would be interesting also, perhaps, to develop opinions as to Mr. Herrick's idea along less elaborate lines. That is to say, to name twenty-five plays since Shakespeare's day that should appeal on their merits as drama as well as upon their relative successes, according to the records.

## MANAGERS MAKE HURRIED TRIP.

A. L. Erlanger, of the firm of Klaw and Erlanger; Joseph Brooks, and William Harris sailed for London April 6 on the *Kaiser Wilhelm II*. They will be absent from New York seventeen days, visiting meantime Paris, Vienna, and Berlin. The hurried trip abroad is made with the object of closing several theatrical deals and also to see performances of a couple of plays. A large delegation of friends and business associates were at the pier to see them off.

## DEATH OF J. W. ALBAUGH, JR.

Actor-Manager and Son of the Late John W. Albaugh Expires in Baltimore.



John W. Albaugh, Jr., son of the late John W. Albaugh, Sr., and of Mary Mitchell Albaugh, died of acute Bright's disease at the Union Protestant Infirmary, Baltimore, April 7. Mr. Albaugh had been ill for some weeks. His wife was with him when he died.

Mr. Albaugh was born of a theatrical family in 1847. His father, John W. Albaugh, Sr., was the well-known actor-manager. His mother was Mary Mitchell Albaugh, sister of Maggie Mitchell. His first stage appearance took place at the age of ten years at the Leland Opera House, Albany, N. Y., as a hornpipe dancer between the acts of the play. His father was manager of the stock company, the members of which included Ada Rehan, W. H. Thompson, W. J. Gilbert, and Mrs. A. A. Aberle. The same year he played children's roles in *William Tell*, *Nick of the Woods*, and *Black-Eyed Susan*. Several years of schooling followed these first appearances, after which Mr. Albaugh joined Lawrence Barrett's company for three seasons. He became manager of the Lyceum Theatre, Baltimore, in 1887.

For three years Mr. Albaugh was actor-manager of a stock company at the Lyceum and for thirteen years was manager of the theatre. Giving up managerial duties in 1900, he devoted himself to acting. His first attempt after giving up his duties as manager was in vaudeville at Keith's Theatre, Philadelphia, in his own sketch called *Trenton*. His later appearances were as Frank Austin in Colorado, Harry Kenyon in *Captain Molly*, Count Paul Suvoroff in *The Honor of the Humble*, Geoffrey Tillman with Clara Bloodgood in *The Girl with the Green Eyes*, Claudio in *Much Ado About Nothing* with the Century Players, and Henry, Earl of Merton with Mrs. Le Moyne in *A Blot on the Scutcheon*. In 1904 Mr. Albaugh entered vaudeville with Olive May in Grant Stewart's playlet called *The Inspector from Kansas*.

In 1888 he married Marie Castner, of Brooklyn, from whom he was divorced in 1907. He then married Olive May, with whom he was playing in vaudeville, July 9, 1907. Miss May survives him.

The funeral took place at the Albaugh cottage, Long Branch, N. J., April 9. Burial was in Cedar Wood Cemetery, Long Branch, where Mr. Albaugh's father and mother are buried. The widow of the dead actor, his three daughters by his first wife, Frank Henderson, his brother-in-law, and Walter Collier, his stepbrother, accompanied the remains from Baltimore to Long Branch.

## CATHRINE COUNTESS STOCK COMPANY.

Cathrine Countess has taken a new company to Grand Rapids, Mich., for her second Spring season at the Majestic. It includes Allan Murnane, Addison Pitt, Joseph Selman, Arthur Jarrett, George Riddell, Frederic Cummings, Jack Barnes, Belle D'Arcy, Irene Moore, Bessie Lea Lestina, Alma Van Buren, Anna Drake, and Eugene Du Bois. The opening bill, April 10, is *The Climbers*, followed by *The Christian*. Miss Countess selected her plays and players and assumes every detail of business management this year, owing to the fact that E. D. Price is now managing Robert Hilliard, whose season has been prolonged until June 1.

## ANTIGONE IN CALIFORNIA.

George Riddle, of Cambridge, Mass., will have charge of the revival of Sophocles' tragedy, *Antigone*, which Margaret Anglin is to play at the Greek Theatre, Berkeley, Cal., this Summer. Mr. Riddle supervised the production of *Agamemnon* at Harvard and of *Medea* at Bryn Mawr.

## MAYOR HELPS THE CHILDREN.

Valorous Action of a Garry Agent Prohibiting a Juvenile Entertainment.

But for the timely intervention of Mayor Gaynor, the children who are keeping up the good work inaugurated by the new defunct Children's Theatre of the Educational Alliance would have been prevented from giving their performance at the Belasco Theatre last Friday afternoon.

After long and tedious rehearsals under the direction of Emilie Wagner, of the East Side Music School, the children's company was ready to proceed with its announced performance of Grace Fisher's dramatization of Frank R. Stockton's story, "Old Pipes and the Dryad," and that of a quaint little pantomime entitled *The Queen of Hearts She Made Some Tarts*. The performance was philanthropic, the proceeds to be devoted to the purchase of instruments for the poorer of the boys and girls who make up the orchestra.

A short time before the curtain was to go up, a representative of the Society for the Prevention of Cruelty to Children announced that the performance could not take place on account of the age of some of the actors and actresses. Besides, there is an ordinance that children under sixteen cannot play in an orchestra where admission is charged, regardless whether they receive emoluments themselves.

Two of the women connected with the enterprise jumped into an automobile and were fortunate in catching Mayor Gaynor at his office before going to an important conference. The situation was explained to him, the prohibition was overruled and the agent withdrew.

Maudie Adams sent a check for \$60 to the promoters for a box which should be placed at the disposal of children, and coupled it with a promise to continue her generous donation in future.

The performance was a success.

## MISS WALKER LEAVES BELASCO.

Eugene Walter, Her Husband, Also Severs Relations with That Manager.

Charlotte Walker closed her season in *Just a Wife* at the Belasco Theatre last Saturday evening and at the same time ceased to be a star under the management of David Belasco.

The retirement of Miss Walker is followed by the severance of relations between Miss Walker's husband, Eugene Walter, and Mr. Belasco, and the next Walter play will doubtless be produced under other auspices than those which witnessed the presentation of *The Eldest Way* and *Just a Wife*.

The latter play reverts to the author, Mr. Walter, under the terms of a contract requiring Miss Walker's exclusive appearance in the principal role. It will probably be presented out of town under the management of Mr. Walter.

The latter has been closely affiliated with Belasco for the past two years, and the separation is said to be on amicable terms, the direct cause being attributed to the unwillingness of the author to recede from a clause in his contract giving him the exclusive right to select the cast for his new play.

Mr. Walter some time ago opened a business office in the building of the Commercial Trust, corner Fort-sixth Street and Broadway, and it is understood, will devote himself to active management, presenting plays of his own writing, and directing the tour of Miss Walker in *Just a Wife*.

## MUSICAL PLAY FOR CHARITY.

The Millinery Shop, a musical comedy in two acts, with book by Sidney Oberfelder, music by Alfred H. Bloomberg and lyrics by Harry A. Bloomberg, Hurt Hillis, and Sidney Oberfelder, was presented at the Waldorf-Astoria Tuesday evening, April 6, by amateurs for the benefit of the Widowed Mothers Fund. The play was staged by Jack Mason. Elaine Tusk was manager of the production. In the cast were Elaine Tusk, Cora Heidebrecht, Hortense Wergens, Samara Kaima, Alice Hastings, Alma Mitchell, May Stump, Polly B. Stump, Sophie B. Gienby, Stella Steiner, Dudley F. Rosenbaum, Jeannette Weil, Minna Steiner, Sidney Oberfelder, Sadie Lohel, Harry Bendix, Jerome C. Wina, Helen Jacobs, Mrs. Arthur Spere, Marguerite Heymann, Melville A. Gunst, Della Wolf, Francis Goodman, Gertrude Schwartz. A large chorus completed the company. Between the acts Madame Anna Pavlova and Michael Mordkine, who have returned to Russia, gave several dances.

The music was pleasing and well sung. An especially catchy number was "Looking for Your Other Half," by a double sextette of boys and girls. The young people worked with a snap and vigor that was destined to bring success to the undertaking.

## IMPORTANT PLAY CONTRACTS.

One of the most important contracts of late years for a play is that entered into between the New Theatre Company and Herbert Trench for *The Bluebird*. This contract was negotiated by Alice Kausser, who is also Masterlinck's agent, and her Paris correspondent, Mildred Aldrich. Other plays sold by Miss Kausser lately are one by Thomas H. Dickinson, one by Langdon Mitchell, a new comedy by Charlotte Thompson, and a new comedy by Rupert Hughes. Gerhardt Hauptmann's *Hannele* was secured by Harrison Gray Fiske through Alice Kausser, who is also Gerhardt Hauptmann's representative, as well as The Green Cockatoo, by Arthur Schnitzler.



## THEATRE AFFAIRS IN CANADA

About Forbes-Robertson—A Story About C. W. Bennett New Theatre in Vancouver—Judges at the Earl Grey Contest—Robson Black's Gossip.

Toronto, April 11.—Forbes-Robertson will end his season in Toronto on May 7 and start his production in this city, sailing on the *Mauretania* with the least possible delay. He advances manager, Percy Burton, informed that the *Mauretania* will sail on the 10th of May and drop south at once into the States. In view of the personal interest shown by Earl Grey, the Governor-General, in Mr. Robertson's visit, and the extreme popularity of the actor in all parts of the Dominion, it is assumed that a pretty record for road receipts will be written in the actor-manager's account book.

A Montreal story has it that C. W. Bennett, who started the string of vaudeville theatres in Montreal, Ottawa, Quebec, and London, Ont., and who lost control of the company, will start a new variety house in Montreal. Mr. Bennett has just recovered from a serious attack of typhoid fever.

As apparently well-grounded story from Vancouver declares that land has been purchased by a firm of Toronto capitalists and that the purpose is to erect a new theatre.

Hanlon's Point, the biggest Canadian amusement resort, which was destroyed by fire last summer, is rising quickly from its ashes in newer and more magnificent form, and will be finished, it is expected, in time for summer business. Hanlon's, which is under the management of Lawrence Solman, part owner of the Royal Alexandra Theatre, contains some of the biggest vaudeville acts on the summer circuits.

In the absence of Sir John Hare from the Earl Grey amateur contests in musical and dramatic events, a board of three judges has been appointed, consisting of three dramatic critics from Canadian newspapers: H. K. Sandwell, of the *Montreal Herald*; H. K.

Charlesworth, of Toronto *Saturday Night*, and Ernest Beaufort, of the *Winnipeg Free Press*.

Scarboro Beach Park, in the east end of Toronto, which went into the receiver's hands this spring, with huge liabilities, is at a standstill and will not likely, as things look at present, be opened for the summer. The Ontario directors of the company are engaged in a battle royal just now with their Quebec confreres, who insist that the former president shall be a member of the board appointed to investigate the management of the park last season.

Three old Torontonians, William Courtleigh with A Pool There Was, Tom Cooney with Havana, and May Tully at Morris' vaudeville house, were heartily welcomed back to town.

The usual Spring benefit performances have put in their claim on artists at the various Canadian theatres. Last week the T. M. A. held their annual benefit here to a full house. "Jimmie" Powers put in an appearance with *Headie Graham* in "How Did the Bird Know That," and Ernest Lambert with his *Helio Girls*, also from Havana, tickled the house into screams. William Courtleigh recited several French-Canadian "Drummond" poems. About \$700 was cleared for the fund.

A local paper, speaking of three plays visiting here—namely, A Pool There Was, The Man of the Hour, and Havana, summarizes its opinion of them as "stage tricks, politics and faddistics."

Olive McVine, one of the brightest child-actresses in the business, having played with the Jeffersons, Chaucery Olcott and others, is shortly to quit the profession and enter a Roman Catholic school here to train for five years as a French teacher.

ROBSON BLACK.

### PITTSBURGH.

A Wide Range of Offerings Last Week—Stock Company Work—This Week's Bills.

Pittsburgh, April 11.—There was quite a range of attractions at the playhouses during the past week from the amateur production of The House of Mahomet, by the Mask and Wig Club of the University of Pennsylvania to grand opera by the Metropolitan company.

The *Mauretania* also visited all the week. On Monday and Tuesday afternoon Ruth St. Denis gave two theatrical dances to small but appreciative audiences, and on the nights of these two days Madame Blumenthal, Rachel Kaminsky and her Yiddish company were seen in *Nana* and *Smilg*. On Wednesday afternoon, and evening the Mask and Wig Club made merry, and the other half of the week was devoted to the Metropolitan Grand Opera company, which rendered *Lohengrin*, *Turandot*, *Hansel and Gretel*, and *Pagliaro* (Ruggero's bill), and *Verdianer* before good sized audiences. To-night Dr. Wolf Hopper and company begin the week in A Mattinee Idol, and Madame Thomas F. Kirk, Jr., of this theatre, has his annual testimonial benefit, and the main part of the large audience is made up of his friends and acquaintances. John Drew in *Immaculate George* and William Courtenay in *Arcturion* follow.

Frank Whittington drew good attendance to the Alvin last week. Jess Dandy used his German dialect effectively, and was a comical Alderman Fitzgibbon. Frank Byron by his ludicrous and conventional acting of *Idle Jack* kept the audience in almost continuous laughter. James Hammond as *Ronald* was very active, and did some clever probable dancing. Others deserving mention for capable work are: Louise Carson, Phyllis Gordon, the only one who had a vocal singing voice; Henry Clark, and Alfred (travels as the Cat, Louise Dressler had the part of *Katrina* and added to the picture. *Sothen* and *Marlowe* in the following repertoire this week: *As You Like It*, *The Merchant of Venice*, *As You Like It*, *The Taming of the Shrew*, *Hamlet*, and *Twelfth Night*. Underlined are *Hamlet* and *Twelfth Night* in the *Wizard* and the return of *Marie Dressler* in *Tillie's Night*.

It was a handsome production of *As You Like It* which was presented by the Harry Davis stock company at the Duquesne during the past week, and several of the players did creditable work. This week, *The Dairy Farm*, and *East Lyna*, and *The Chimers* are announced to succeed it.

The *Laureum* did a very large week's business with *St. Elmo*, which was acted by the same company even here earlier in the season, and which contained several players worthy of the commendation they received. Cecil Spooner in *The Little Tires* in the current week's bill, and next week, Chaucery Olcott in *Ragged Dicks*.

Valerie Burgess and company of twenty in *The Lion Tamer* is this week's headliner of the vaudeville bill at the Grand. The *Brigadeiro* company is at Harry Williams' Academy, with *Cyril and Godfrey*, the comedian, as the feature, and at the Gayety in *The Star and Garter Show*, with William Dillon as an extra feature.

ALBERT S. L. HEWES.

### LETTERS TO THE EDITOR.

Monte's Amusement Possibilities. To the Editor of The Dramatic Mirror:

Am—I note a communication in *The Mirror* recently from Louis Ehrlich, Chihuahua, Mexico, in relation to prospects there for the vaudeville and picture shows and the silver output. A few years ago, as a press correspondent, I was everywhere in Mexico that people go, traveling in some places under the Government protection. I believe as field for many United States enterprises, Mexico is neither understood nor appreciated. Of the theatre this is overtrue; not only vaudeville, but the good play for the good house. For our country there

is a fortune, if taken hold of intelligently, in the playhouses of Mexico. But to avoid failure there are some things to be remembered before such a project is entered upon.

Mexico is, first of all, a country of the emotions—love, bravery and music; these delight the soul there, and money is easy to get on such things. But Mexico is decidedly a church country. The average play given in the United States is without any moral distinction, yet is not in any sense, perhaps, what we call immoral. In Mexico all worthy love and worthy bravery rest basically on the church or the religious ideal. To please and to secure the crowd it is necessary to present a play which backs somewhere upon the church, the saints and imperceptibly spiritual.

The extremities of the heroine, which play-wrights are so prone to put forward, should be relieved by saints or the miraculous intervention. As it is the custom to permit in many countries, the lover to do this, so there, the spirit must save the life or avert the trial or danger. Saints are believed in as coming between those in danger and the threatening things. To this day they hang up, in the great cathedral in the city of Mexico, small pictures of such interventions, which may have occurred yesterday or last week. People go there and gaze in crowds at such scenes. But then such things, the lovely spirit, the hand reached out of the dark, are appealing, when set in the play. A certainly, are artistically effective. In Mexico all women of respectability are communicants. All men of standing are Freemasons. Seniors bring up their daughter to believe in the presence of saints and the answer to prayer. Seniors bring up their son to believe in the efficacy of the *loper*. President Diaz is a Mason and Mrs. Diaz a piece of the first archbishop and a regular and devoted Catholic. The women crowd the churches; it is their one source of diversion. The men almost never go, but there is no antagonism so long as the priest does not advise the politician. The church is the great, perpetual show, its doors always open, its interior beautiful. Wealth lays its gifts there in many forms. This "show business" should be diverted to the equally interesting play—the play for women and the right-minded element of the masses.

If held on a saint's day, the most barbaric amusement, as a bull fight, will have tremendous patronage, from both men and women. These are for the cause, in a way, of the church. The license goes in with it. Each State has its patron saint, and its saint's holy day. Then these amusements are set up, and sometimes will run right along for weeks, even six and seven weeks. There are many other holidays. The festival occasion then, of the patron saint of a State is the great time of the year for the play in that State. During these periods all classes of people spend money lavishly, as a kind of unquestioning duty.

A company going to Mexico should speak and sing French or Spanish. English is very cordially hated, and German is detested. The late Emperor of Germany, which accounts for the feeling against that language. It is always believed in Mexico that cultivation or patronage of English is but to open the door to a dangerous and nearby enemy.

There are several beautiful and commodious playhouses in Mexico, but they are not the rule. At Guanajuato there is one as elegant with its red cedar panelings and damask chairs, as to resemble a great jewel case—but a shanty jewel case, most of the time. The city is wealthy and beautiful, and looks itself like a bit of Italy. In Australia this house would be making somebody a fortune, but Australia is pagan and Mexico is Christian.

In the national capital people of respectability almost invariably buy a box. The cost is about six dollars a night, but a box seats quite a number. If the players please the audience it is the custom to give out a long blessing sound between the teeth, a very surprising way to one from the States to express approval. On my first visit there *Hamlet* was being played by a company of French players from Cuba. I understood very imperfectly, but thought it was going all right. Then the long bliss was set up. I

## PAUL SCOTT

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### TO MANAGERS

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was frightened and our party, believing there was some great offense and knife would come next, quietly took leave. M. V. B.

### THE RECORD OF DEATHS.

Henry Augustus (known better as H. A. or Harry Langdon) expired at 1.30 o'clock a.m. on Sunday, April 10, in the St. Smith's Infirmary, Staten Island, to which he had been removed on March 12 last from the Actors' Fund Home, of which institution he had been a guest since November, 1902. The funeral services were held in Campbell's Mortuary Chapel, 241 West Twenty-third Street, New York, on April 11, and the inhumation was at Philadelphia the day following. The deceased was born on July 27, 1827, in Spring-Garden Street, Philadelphia, Pa., of non-professional parents, who had a religious turn of mind. On his wife's side, he descended directly from John Langdon, one of the framers of the Constitution of the United States of America. His mother's maiden name was Clark, and she owned the great American statesman, Henry Clay, as an ancestor. Harry Langdon early developed a predilection for theatricals, and when quite young became a member of the *Boothiana* and other amateur dramatic associations of his native city, but his theatrical inclinations were strongly opposed by his parents; so, when only sixteen, he ran away from home and made his professional debut as an actor with a company of itinerant players, sojourning in Carlisle, Pa. Subsequently he appeared at the Walnut Street Theatre and Colonel Wood's Museum, both of Philadelphia. He ran the amateur for the smallest of the most important parts, and at the age of twenty-five (managing his own organization) he starred in such weighty roles as *Richard III.*, *Richard III.*, *Charles de Moor*, and *Hamlet*. He for a while managed a theatre in Louisville, Ky. He made his first appearance in New York city at Wallack's Theatre, on June 19, 1859, as Tom Rotherham, in John Bromham's piece, *Temptation*. Mr. and Mrs. W. J. Florence being the stars. He was for a while in the stock company of the old Bowery Theatre. He supported Edwin Ford in *Hamlet*, in the North-west Theatre, and on tour; Laurence Barrett and Mary Anderson, John McCullough for eight consecutive seasons, and for the last engagement he ever fulfilled, which was that of 1885-6, he was in Julia Marlowe's company. Mr. Langdon won much favor in the portraying of such characters as *Brabantio*, the Banished Duke, *Polonius*, *Joseph*, *Duncan*, etc. Owing to failing health he retired from his calling in 1880, and resided with some friends in Philadelphia, until he entered the Actors' Fund Home, as above referred to. G. M.

Mrs. Elizabeth B. Holmes died in the S. R. Smith Infirmary, Staten Island, N. Y., at 10.30 p.m., April 4, after a lingering and complicated illness. The funeral services were held at Campbell's mortuary chapel, on West Twenty-third Street, this city, under the auspices of the Actors' Fund of America, the officiating clergyman being the Reverend Pascal Harrower, rector of the Church of the Ascension, West New Brighton, S. I., N. Y. Mr. Harrower might not be inappropriately termed the Dr. Houghman of Staten Island, for he has been called for by the Fund during many years and on the opening of the Actors' Fund Home, May, 1902, she was one of the first to be admitted as a guest, where she continued to dwell until just prior to her demise. Mrs. Holmes' maiden name was Elizabeth Maria Chisholm. She was born in Richmond, Va., Sept. 18, 1834. In May, 1841, her parents, who were not on the stage, moved to Boston, Mass., where young Miss Chisholm manifested a strong predilection for theatricals. On Sept. 9, 1852, she made her debut as an actress at the Howard Athenaeum, Boston, and she continued to perform almost unintermittently until 1892, when she was compelled to abandon active life owing to poor health. Her first husband (a non-professional) was named Macgregor Macdonald. He died a few years after their marriage. She subsequently was united to E. B. Holmes, an actor, who deceased several years since. Mrs. Holmes played for several seasons in the old Bowery Theatre stock company and later in many others elsewhere. She has been called for by the Fund during many years and on the opening of the Actors' Fund Home, May, 1902, she was one of the first to be admitted as a guest, where she continued to dwell until just prior to her demise. Mrs. Holmes' maiden name was Elizabeth Maria Chisholm. 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Hilda Vernon has been spending a few months in Boston. She will return to New York May 1.



**SPOKANE.**

**Edward E. Rose's New Play, The Rosary, Has a Priest for Central Character—Lina Abarbanel Opens in Mme. Sherry—Henry Miller in The Upstart—Notes.**

The Honary, given its first production at the Crown last week, proved to be a play with Catholicist interest as the strong central figure. It is virtually part of a household which is threatened with ruin through the unjust suspicion of the husband, and he brightens it and eventually

Carrie Weiler completed the cast.  
OTIS COLBURN.

Professor Napoleon, a musical comedy given by local St. Paul and Minneapolis people, scored a great success at the Auditorium 4-7. The cast included over 700 young men and women, and was staged elaborately. The music was good and catchy, and both the solo and chorus work excellent. The play was given for the benefit of the Shuttering Arms Hospital and was one of the society events of the season.

Ralph Monthis succeeds Vernon Reaver as treasurer at the Princess at the end of the week. Mr. Reaver going out with the Yankee Robinson Circus. JOHN L. SHIPLEY.

A lease filed last week by George I. Baker for a new location at the corner of Madison and Eleventh, where he announces he will build and open a new home for the Baker Shoe co. by next September. This site is considered one of the best in the city.

JOHN F. LOGAN.

The House of a Thousand Candles March 10 at the Tacona was followed by The Navy's presentation of ABST Mary 30, 31 and drew fairly good audiences. May Robinson was the same old ABST Mary. Robert Schone in A Man's a Man was supported by a good co. and well received. The minor parts were particularly well taken by Eleanor Sheldon, as Susan and Miss Loring as Miss Bates, were very pleasing. Max Halloway was a stonemason, who was one of many business men recall customers.

FRANK B. COLE

J. Waldo Johnson, an usher at the Orpheum, died 26. The pall bearers, all of them ushers who had worked with Johnson, were Bruce Buras, M. Brennan, Earl Knowles, T. Lee and Joseph Pyle. W. A. McCREA.

to almost capacity nightly. J. RINGWALT.

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DENVER.

Charles Wlward are prominent in the east. The  
Lion and the Mouse 10-10.  
The Minneapolis Symphony Orchestra, Dr.  
Wullner and Madame Norell are features of the  
Musical Festival to be held at the Auditorium  
20-22.  
Leonard Hallister made a decided hit as A

**Eyes Exposed to Artificial Light**  
 Become Red, Weak, Weary, Inflamed and  
 Irritated. Murine Eye Remedy Soothes and  
 Quickly Relieves.

## 1 to Artificial Light tired, Weary, Inflamed and Eye Remedy Soothes and



## THE WEEK IN BOSTON

### The Children's Bill Fails in the Senate—Signs of the End of the Season—Stock Company Plans for the Summer—Benton's Chat.

(Special to The Mirror.)

BOSTON, April 11.—It certainly looks as if the end of the Boston season were at hand, for in at least three houses, as rumor has it, the final attractions now hold the stage, and summer opera is here, too, although the length of this particular summer is not manifest yet. For the first time in operative history one of the Aborn organizations strikes Boston, and it strikes it in most ambitious fashion too, for it takes nothing less than the Back Bay Opera House for the scene of its productions. That was a good move in one way, for there are lots of folks in the city and suburbs who have not seen the house, and who will go there at popular prices out of novelty just to see the house. In the organization are Lois Howell and Louise Le Baron, both of whom were Carnegie Square favorites; Joseph Sheehan and many others; quite enough, in fact, to provide alternating casts. Alida was the opera given as a starter to-night.

The Third Degree opened at the Colonial to-night, with Helen Ware in the character which she played here in the first run of the place last year. Some of the other originals are here, too, but in most respects there have been changes. There was no financial sorrow when The Harvest Moon set, so far as Boston was concerned.

Viola Allen is back in town for her second engagement of the season, presenting The White Sister, with the same cast that gave it earlier in the season. There was much interest on her first visit with this piece at the Majestic, and it was the most natural thing in the world that the return should be arranged for.

John Craig made an interesting revival with his stock company at the Castle Square to-night in Hamlet, in which he plays the character originally created by Kyrie Bellier. It had been planned to give this earlier in the season, but the success of The Marriage of Kitty caused its postponement.

Fritz Scheff opened at the Hollis to-night with an audience that filled the theatre in every part for the performance was the usual benefit to Vincent F. Robertson and Henry Taylor, two of the most popular of the attaches of the house. This is the second presentation of The Prima Donna in town, for it was given at the Colonial last season.

Blanche Bates is in her final week at the new Shubert, with The Fighting Hope, which met with considerable criticism upon its presentation here, but Miss Bates is such a Boston favorite that there is interest in any production that she may give here. Next comes the New Theatre company, with a novelty for Boston in nightly changes of bills.

Anna Held was so successful with Miss Innocence earlier in the week that she came back to the Boston to-night with the same production. The management will be a veritable gold mine, for the auditorium is so big that the lower seats of prices will really mean much greater profits.

Raymond Hitchcock and The Man Who Owns Broadway still keep on at the Tremont and have outlasted all the musical attractions which started with them.

Similar prosperity continues for William Hedges and The Man from Home at the Park, and although they are now in their fourth month and near its end, the House Full sign is out quite frequently.

The Hamilton's Superbia is the new bill for the next fortnight at the Globe, an old favorite but with new specialties and illusions and new features like Blida Carlo and her military entourage. It is inexplicable that Boston has to pay more to see Superbia than Montreal did a few weeks ago.

It is an odd coincidence that while James O'Hara is playing at the Majestic with Viola Allen, Monte Cristo should be the attraction at the same time. It is the bill at the Grand Opera House, and Frederick Schbert is the one who declares that the world is his at every performance.

Gertrude Hoffman and her review is the notable feature of the week at Keith's; Jarro and the Holloways are also features.

The Divine Myra—in other words Ethel McDonough of the Fadedette turned diver—leads the unusually strong specialty bill at the American Music Hall.

The baroque bills for the week in town are: Gaiety, Knickerbocker Burlesques; Howard Athenaeum, the Cherry Blossoms; Columbia, Morning, Noon and Night, and Casino, Rose Krell's London Belles.

There are the days for the announcement of places for the summer stock companies in town, and there promises to be special activity this year. Foremost in interest comes Charlotte Hunt, who turns into a manageress and takes possession of the Majestic for four weeks, giving it its first experience with a dramatic season. Miss Hunt was planning to open with The Blue Moon, a 3-act dramatic bookings stood in the way, so that she will not open her new company until the middle of May. Just at present she is busily engaged in selecting her company, and it promises to be a strong organization. Boston has always been interested in the work of Miss Hunt, for she was born here and made her first hits as a child actress with her father, Jay Hunt, advancing readily and steadily until she became leading lady. In the recent hearing before the legislative committee on child actors Miss Hunt divided with Lotta the honors of being the best witnesses for the cause of the stage.

Lindsay Morrison also is out with the announcement of the stock company which he will put in at the American Music Hall for his second summer. He made all the money that was taken in town last year, and it looks as if he would get more of it, for he has already engaged Wilson Melrose as his leading man, Theodore Frieborn, Sanders, Rose, Monson, Wyzier Birch, William Hedges, and Katherine Clifton. The position of leading lady is not yet filled.

After numerous postponements in the Senate, the child actor bill, for which the managers and actors of Massachusetts have been working so faithfully, failed. It was adversely reported to the Senate, but the minority report was presented to the Senate, and finally it came up for a debate last Thursday afternoon, the start being made by Senator Teeling of Suffolk.

An interesting performance in German was given last week at the Shubert, the Irving Place

company coming on from New York to play Lewelling's Nathan the Wise, with Carl Schmidt in the title-role.

Blanche Hamilton Fox, the Boston girl who has been singing in grand opera in the West, sailed last week for a summer in Europe. Arthur H. Meany, who has been on the staff of the Colonial all this season, started West last week to join the Forepaugh-Bella Circus. Lois Fuller and several new dancers, including Paul J. Chute, gave a special matinee at the Back Bay Opera House last week. The advertisements stated very prominently that this was Miss Fuller's first appearance in town since she was at the Opera House with her muses.

At the convention of the Daughters of Veterans which was held here last week, resolutions were adopted requesting the theatre managers of the city to play "Star Spangled Banner" and display the American flag on Flag Day, June 14, before the rising of the curtain or at any other time that might seem opportune to them.

It was an interesting criterion that when a share of Boston Opera company stock was sold at Henshaw's auction last week the price was 70, an advance of 20.

T. B. Lother, assistant manager of the Colonial, will have a benefit 18, when The Third Degree opens its second week here.

There was a strong time at the meeting of the City Council last week, when it was proposed to have an investigation into the fact that the "Republic," Mayor Fitzgerald's paper, had prominent advertisements of the moving picture houses before the Mayor issued his new regulations, which were decidedly in their favor.

Henry C. Shelley, who was formerly dramatic critic of the "Herald," and more recently an advance representative for David Belasco, has gone to the Chicago "Inter-Ocean" as literary critic. JAY BENTON.

## MINNEAPOLIS.

### Praise for the Lyric Stock Company—Frances Neilson Given Greater Opportunity.

After a week of Grace Van Studdford in The Golden Buttery at the Metropolitan A. H. Wilson followed 3-5, with Mela in Ireland. John K. Young in The Money and the Girl finished out the week, although neither created a great amount of interest. Next week will be divided between The Virginian, in which Marjorie Farnum, a Minneapolis player, has a prominent part, and Maudie Adams in What Every Woman Knows.

At the Bijou a fairly good co. in Arizona played some good scenes. Alida Bailey and Edward Farrell are still playing the new play, which they have been associated for several seasons. Wildfire follows.

An excellently staged and capably played production of Mrs. Stoddard's registered another success for the Lyric stock co. at the Lyric. Corliss Gilie carried the majority of the honors in the title role, giving an effective impersonation of the Indian. Frances Neilson was a charming heroine and W. C. Mason doubled several roles in excellent fashion. Among the members of the Harrison B. Thompson, a promising young Minneapolis player who has been with Louis James until the latter's death. The Girl of the Golden West, which will give Miss Neilson her first real opportunity, follows.

Two former stock favorites, W. H. Tucker and Helen Wilson, are soon to join the Lyric stock co.

The event of the week in theatrical circles will be the annual T. M. A. benefit 8 at the Metropolitan. Acts from every theatre in the city will be given, and the performance promises to reach standards seldom in the past.

GAILTON W. MILES.

## SPRINGFIELD, MASS.

### Creators' Band Returned After Some Years—Anna Held Bids "Forever Farewell."

Creators revisited Springfield for the first time in several years March 31 and entertained a good sized house. His Irish caprice was a big hit. The Third Degree, which opened here a year ago, came back 4 with its former success. Anna Held's "Forever Farewell" took two nights and a matinee to accomplish 8. Sorry to lose her, but there is a bare possibility that her chorus may come back. The operatic concert 9 by artists from the Manhattan Opera House was a distinguished musical event, brought by W. F. A. Knapp, in which Gripton, Nicolai, Harrold, Berger, Villa-Lobos, Nedla, Barron and Miranda took part. Coming are Musical Art Society Concert 11, Arnold Daily in The Penalty 12, 13, The American Idea 14, The Joy Rider 15, Three Twine 16-20, Ben-Hur 21-25.

Clark's Runaway Girls entertained at the Gilmore 4-6 and Cole and Johnson appeared in The Red Moon.

George Edward Stacy, who has been ahead of the co. for William H. Crane all season, is visiting his home here.

Lois La Follette, who was in town for a woman's suffrage convention, made a special appearance at Poli's 9 in monologue.

EDWIN DWIGHT.

## DALLAS.

### Only One Attraction Booked Here—Plans for Outdoor Amusements.

The Opera House billed no performance for the past week, and to fill up the interval an excellent moving picture production of the Nelson Wolgarst picture, Battle has been produced nightly, drawing very good audiences.

Grace George will appear here 12 for one night only, it being the only attraction of note billed in advance so far.

Notice of the opening of the summer theatre season has just been published, and at the Casino at Lake Cliff Park there will be weekly vaudeville productions from the Orpheum Circuit and from Martin Beck's Hattings. The Casino will still continue under the management of Charles Maggoli, and the outlook for the coming season, following his present plan, promises a big treat.

L. LEE PANORIS.

## WASHINGTON.

### Wallace Eddinger in Bobby Burnit—Festival to Raise Funds for Opera House.

WASHINGTON, April 11.—Wallace Eddinger, Henry B. Harris' new star, is most excellent advantage, doing admirably clever work this week at the Columbia Theatre in the new four act comedy, Bobby Burnit—a dramatization by Winchell Smith of George Handolph Chester's novel, "The Making of Bobby Burnit," the story of which relates to the adventures of a young man suddenly placed in charge of a large fortune, together with a big institution, who, by utter lack of business knowledge, involves himself in serious financial difficulties and a hot political fight. This presents a series of amusingly complicated situations, arising from his efforts to combat the political and financial shysters and expose the corrupt officials of a local municipal ring. A strong supporting company includes Jack Webster, George A. Wright, Fred C. Strong, John O'Hara, Charles Lee, Rapp, Holmes, Harris Fortes, James Morrison, Frank C. Gill, Henry Carlin, Will Cahan, Ruth Rose, Eleanor Washington, and Willette Kershaw. Next week, Thomas Riley's new production, The Lady from Jack's, a comedy, solid and strongly built musical comedy, The Nightingale, is a substantial success this week at the Belasco Theatre, where the large and talented interpreting company, that comprises Maude Lambert, Clara Palmer, Marjorie Harris, Florence Martin, Lillian Beckwith, Gladys Moore, Mable King, Dolly Sisters, George Murrell, Harry Fisher, George A. Schiller, James Spottswood, Allan Brooks, Deanna Maier, Joseph M. Batell, Gus Baci, and the Marvellous Millers, score strongly in individual work of distinct merit. Next week, Marie Dressler in Little's Nightingale.

A return engagement of Siegfried's musical revue, The Follies of 1908, crosses the new National Theatre, Eva Tanguay again heads the company, duplicating her big success of an earlier visit. Next week, Billie Burke in Mrs. Dot. The Aborn opera season at this house is limited to only four weeks this year. The opening occurs May 2, with Mela, Modist, and operas to follow include El Capitán, The Merry Monarch, and King Dodo. The season ends May 25.

The Lion and the Mouse, presented for the first time here at popular prices, is testing the capacity of the Academy of Music. Oliver Doud Byron as John Burckett Hyder and Edith Barker as Shirley Rosemore, renew their popular success in the leading roles, heading an admirable company that includes William H. Barton, Clifford Ford, Wardell Allen, Seymour Stratton, Ross E. Taylor, and Ella Craven. Next week, Gus Edwards' School Days.

Mrs. Katie Wilson-Greene has completed arrangements for a Spring musical festival at the Belasco Theatre for three evenings and Wednesday matinee commencing May 2, for the benefit of a building fund for an opera house in Washington. The festival forces will include the Metropolitan Opera Orchestra of seventy men, the Washington Symphony Orchestra of fifty men, the Monday Morning Music Club, the Lubben Club, and the High School Chorus of several hundred volunteers that are to appear include Madame Olive Fremstad, Alida Nielsen, Madame Marianne Flahart, M. Edmund Clement, M. de Segurula, and Milla Roberts Ames, classic dancer.

In the very successful presentation of leading stage pictures and groupings of historical events of the past century, groups by leading society for charity, and given at the Daughters of the Revolution's newly completed Convention Hall, a gold medal is to be awarded to Morgan A. Shawcross of the National Theatre, for the elaborate and fine frame within which the groupings were displayed, and the completely effective graduating lighting used in centralizing leading effects.

The Brooklyn and Washington Baseball clubs were the guests of George Bruns' Minstrels at the Columbia Theatre, April 8, occupying house. The summer stock season at the Columbia Theatre, under the management of Fred G. Berger and Frank M. Metzerott, at the Columbia Theatre commences May 2. It is greatly regretted that Julia Dean and Orma Caldaro, in view of present business engagements are unable to be again the leaders of JOHN T. WARDE.

## JERSEY CITY.

### Severin De Deyn at the Majestic—News of the Week and Some Gossip.

Pierre of the Plains was the attraction at the Majestic 4-6, to well pleased audience. The play is full of wild realism, and the acting is a remarkably good one. The stage settings are realistic and of the best. Severin De Deyn was the star, and as the half-breed Canadian Indian made a hit with his audience. Mabelle Matello, the leading woman, played a difficult part with ability. Robert Brownwell has a small part as the Indian, and he played it in capital shape. All the other characters are well taken care of. Checkers 11-15. Forty-five Minutes from Broadway 16-22.

Manager Frank H. Henderson, of the Majestic and Academy of Music, has the sincere sympathy of all his friends in his present bereavement—the death of his brother-in-law, John W. Albright.

The members of The American Idea co. were entertained at a dinner here after the performance March 31. The Calumet Club, of Hoboken, were the hosts. After dinner speeches and music were the entertainment.

The local Knights of Columbus have bought up the entire house for the opening performance of Checkers at the Majestic 11.

The Gayety in Hoboken ends its Eastern wheel burlesque season 15. A stock co. opens 16 for the summer in The Man on the Box, 18-22. St. Reno 23-29.

Morning, Noon and Night co. draw large audiences to the Bon Ton Theatre March 31-5 and gave a good performance. Teddy Burns is the star, and he is a competent character actor, surrounded by good support with Virginia Ware as the burlesque sister. The sketch, A Washington Rehearsal, is immense. The Time Lapse came 4-6, to packed houses. Sam Mann as the orchestra leader in the rehearsal is a hit. Talbot, the dancing Venus, is a card. Billy Spencer leads as the comedian, Alton and Lillian Lee do a clever stage and dancing act. The Over 7-9. Bohemian Burlesquers 11-15.

The Duckline 14-16. Business continues big at the Academy of Music and Keith-Proctor's Theatre. Constantly changing moving pictures and vaudeville are the mainstay.

Richard Wolf, stage manager of the Bon Ton Theatre, has been offered the same position at the New Orpheum Theatre (now building), which he refused.

WALTER C. SMITH.

## ST. LOUIS.

### Genes, Hedwig Richard, Frank Daniels and Other Stars—Stock Company Bills.

ST. LOUIS, April 11.—Henry Miller in Her Husband's Wife pleased at the Century last week. Robert Warwick, Grace Killian, and Laura Hope Crews did notably clever work. George Arliss played the Garrick last week in Septimus, and by consistent, deeply conceived and executed work won over good houses. The star was well supported by Miss Stevens, whose rare emotional power had full play. Henry Wenman, Herman Hirschberg, Cyril Young, and Miss Lin, among a good company, were capable players.

John Drew drew, as usual, in Inconstant George, at the Olympic. Mary Boland as Micheline and Desmond Kelly as the music hall singer did conspicuous work.

Fluke O'Hara pleased at the American last week, when he sang in The Wearing of the Green.

The Imperial Players presented Dora Thorne at the Imperial and interested fair audiences. William Jomery as Ronald did his standard work. Ethel Clifton made a touching Dora. Other players were well cast and supported well. In The Sea returns to Cincinnati after an absence of several seasons. She began a week's engagement at the Lyric last evening in Mrs. Jim. Her attractive method is as slightly appreciated as ever. Next, Sobern and Marlowe in Shakespearean repertory.

The Film, The Face and the Girl is at the Walnut. Among the prominent players are Fred Mace and Elizabeth Goodall. The Aborn Grand Opera company drew its engagement to a close at this theatre at the end of the second week.

Mable McKinley, who has been a popular vaudeville singer for several seasons, is the drawing card at the Empress.

The Merry Madmen company will give two burlesques at the People's this week, entitled The Cafe Boulevard and At Conny Island, by Sam Rice.

Manager Lauman of the Columbia, is presenting as the leading attraction Mrs. Patrick Campbell, an English emotional actress, in Ripitation.

Todd's Anna Karenina is the programme at the Olympic.

A. J. McNATH.

## CINCINNATI.

### Robert Hilliard, May Irwin and Other Attractions—Anna Karenina at the Olympic.

CINCINNATI, April 11.—Robert Hilliard is meeting with success at the Grand in A Fool There Was. A good audience (tendered the star and his company) cordial greeting this evening. Hilliard's support includes William Courleigh, Mrs. Henderson, who plays the role of the vampire woman; Nanette Comstock, Ruddy Wurster, and S. K. Walker. Manager Aylward has for next week Arlene Lapsa.

May Irwin returns to Cincinnati after an absence of several seasons. She began a week's engagement at the Lyric last evening in Mrs. Jim. Her attractive method is as slightly appreciated as ever. Next, Sobern and Marlowe in Shakespearean repertory.

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## CLEVELAND.

### The Love Cure Presented by a Good Company—May Irwin Packed the Colonial.

The Love Cure, a musical comedy, above the average, presented by a first class co., with Edna Brown and Charles J. Ross in the lead, was the attraction at the Grand Avenue Opera House 4-6. Arlene Lapsa 11-15.

May Irwin in Mrs. Jim packed the Colonial 4-6. The Twining Point 11-15.

Herman Timbers in School Days was at the Lyric Theatre 4-6. The Squaw Man 11-15.

The Boston co. at 11-15. The Cleveland presented Thelma 4-6. Gaiety 11-15.

Manager H. D. Blair, it is said, intends to build a theatre for Vaughan Glavin in this city.

One of the most brilliant social events of the season was the marriage of Fannie Harris, daughter of Manager H. Harris, of the Keith Avenue Opera House, to Arthur A. Prime, manager of the Friend Stock co., which took place Thursday evening, 7, at the Buchanan Club.

The ceremony was performed in the auction hall of the club by Mabel M. Giffin. Mrs. and Mr. Prime will live in New York.

The Metropolitan Grand Opera co. will be heard in six selections at Keith's Hippodrome 11-14. Martha will be the opening opera, Longoria, Hamlet and Greta, Faustina, and Madame Butterfly will follow.

WILLIAM CRADON.

## BUFFALO.

### Fritz Scheff Drew Big Business—Stock Company for the Tack.

The Queen of the Moon House was not received very enthusiastically at the Star March 31-3, and only scored a moderate success.

Fritz Scheff in The Prima Donna was at the Star 4-6 in the largest audience of the season.

Mabel Hitt, with Mike Donlin, in A Certain Party, among the patrons of the Tack 4-6.

The Squaw Man packed the Lyric 4-6.

The Washington Society Girls did a nice business at the Lafayette 4-6, and pleased.

Sam Howe in The Blatant Boudiers were well received at the Garden 4-6.

Mable Hitt, and James Durkin will open in stock for an indefinite engagement at the Tack the latter part of this month.

P. T. O'CONNOR.

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# PHILADELPHIA STAGE NOTES

**Season Not Satisfactory—Girl with the Whooping Cough Packs Theatre—Madame Troubadour Unique in Popular Opera—New Theatre May Give Weekly Performances.**

(Special to The Mirror.)

PHILADELPHIA, April 11.—There seems to be something radically wrong with the tastes of Philadelphia theatregoers this season. It is certain that their attendance at the leading theatres has not been up to the average of recent years. One can count on the fingers of one's two hands the attractions that have played to really profitable business this year. Probably the class of plays presented may have had something to do with it, yet we have had nearly all the season's best plays—plays that have been successful elsewhere, yet have failed to draw more than ordinary sized audiences here. Even old favorites have failed to stir their one-time admirers from their lethargy. It is a pretty safe guess to say that the season of 1910 will go on record as a most unsatisfactory one from the managerial point of view, and the reason is yet to be learned.

The past week has been no exception to the general rule of attendance. It has been "big" at only one theatre—the Chestnut Street Opera House, where Valenza Burratt appeared in *The Girl with the Whooping Cough*. The theatre has been packed at the evening performances, the audiences being largely made up of males. Attendance at the matinee has been much lighter, which shows that the good sense of our women folk is ignoring such a play. It is not at all surprising that *The Girl with the Whooping Cough* has played to capacity houses in the evenings. The newspapers are responsible. If there are any adjectives descriptive of vulgarism, they apply in referring to this French play. The reviewers are at fault. The *Lounger* in the *Press* yesterday started to comment on *The Girl with the Whooping Cough*, but finally gave it up by saying that, not having a deodorous vocabulary at my command, I shall simply refrain from any comment on this atrocity. And yet it was the character of the criticisms in last Tuesday's papers that sent crowds of the curious nightly to the Chestnut Street Opera House. They got what they sought in full measure. The play remains this week and next, probably longer.

*Madame Troubadour*, an operetta in three acts, from the French, with music by Felix Albin, book by Joseph Herbert, who also appears in the cast, failed to draw at the Lyric Theatre. The music is exceptionally melodious and delightful. There is neither a solo nor chorus in this operetta; duets, trios and concerted pieces are substituted for dialogue and carrying on the story. It is by no means a new dramatic form, but corresponds to the type of operetta that was popular from about the middle of the eighteenth century to the middle of the nineteenth century. In these old operas, however, such as *Love in a Village*, *The Beggar's Opera*, etc., there were solos as well as concerted numbers, but there was no chorus. What the taste of *Madame Troubadour* will be depends, in part at least, upon some changes that will have to be made, not only in the company itself, but in Herbert's adaptation, which will require considerable revision. This season the New Theatre company in repertoire.

Kyle Hollow completed his engagement in the *Builder of Bridges* at the Broad Saturday night. Attendance was about on a par with the first week—fair. This week, Marie Tempest in *Forever*.

Marie Dressler's run at the Adelphi in *Tillie's Nightmare* came to an end Saturday night. It is pleasant to note that the final week of her engagement, which continued for six weeks, was attended by good sized audiences. Miss Dressler has greatly increased her popularity here. This week, Mary Manning in *A Man's World*. Margaret Anglin began two weeks' engagement at the Garrick last Monday evening in *The Awakening of Helena Richie*, a play in which she appeared about two years ago at the Lyric. Since then it has been improved, as has Miss Anglin's interpretation of the character of Helena Richie. The latter would seem almost impossible, so finished was her acting on her first visit here. But the character has matured since then and Miss Anglin seems to be the part itself. In fact, the entire impersonation of Helena is presented by Miss Anglin in a way that disconcerts portraits which disclose no more, and which is gratefully remembered in this age of superlatives. Some new faces appear in the supporting cast, which includes Miss Finner, Margaret Hickett, Charles Brown, Eugene Ormande, George Prosser, Charles Wynne, Gertrude Swiggett and Sally Williams.

Bright Eyes succeeds *The Three Twins* at the Forrest this week. It has been here before. So were *The Three Twins*, but that did not prevent the latter from playing to good business, and Bright Eyes could have remained longer, with profit, on its first visit.

The *Goddess of Liberty*, which has played three engagements in this city, one right after the other, has departed for holds anew and is offering at the Walnut this week will be *The Merchant of the House*.

Georg Hammerstein has not yet been assured of the guarantee he demands for next season's grand opera at the Philadelphia Opera House. By the time this letter appears in print, however, this momentous question will probably have been settled. Mr. Hammerstein has given the committee having the matter in charge until today to make final answer. This committee, composed of representatives of boxholders and seat subscribers, was appointed early last week. Letters of appeal were at once sent to the patrons of the Philadelphia Opera House, with the request that prompt answer be made, as it was the intention to notify Mr. Hammerstein Saturday the result of the committee's efforts. Evidently the replies were not in sufficient volume, from a monetary viewpoint, for the committee was compelled to ask for an extension of time until today. The answer must be for or against, as Mr. Hammerstein, who sells for Europe Venedice, positively asserts that no further extension will be granted; that the guarantee must either be forthcoming or there will be no grand opera performances at the Philadelphia Opera House next season. We know of some people who wish there would be no. They are in the theatrical business in this city.

The very latest is the rumor that the New Theatre company of New York may be induced to give several performances a week in Philadelphia next season. The Academy of Music has been asked to give the story comes via New York, and is given for what it is worth. Wonder whether the New Theatre com-

pany will want a guarantee. As the company is here this week at the Lyric, the attendance might indicate as to whether or not such a plan would prove profitable. With grand opera as a counter attraction, especially if both the Metropolitan and Manhattan companies are here, there is reason to doubt the success of this latest suggested scheme.

A more splendidly mounted and better acted play than *The Girl with the Whooping Cough*, the attraction at the Chestnut Street Theatre, has not been given by the Orpheum Players this season. As Philadelphia Drayton, a swashbuckling hero, or, more properly, Marion Barney, was out to a severe test, but she was out, covering herself with almost as much glory in the part as the real heroine did in her thrilling adventures. It was an admirable display of this actress's versatility. Edwin Mayston was successfully played by Wilson Meireux, while creditable work was done by Peter Lang, Kathleen MacDonnell and Edwin Middleton. Robert Cummings is the Prince in the play, and a royal figure he made. George D. Parker, Helen Reimer, Henry Edwards, and others of the players were in the cast. This week, *The Regeneration*.

The American Idea, one of the Cohen musical comedies, with Trizie Frimman at the head of a capable company, fairly filled the big Grand Opera House last week. The attendance was deserved, too, for a more enjoyable performance of this amusing piece has not been seen in this city before. It went with a rush and so from start to finish, its action being about as fast as Cohen is in his eccentric dances. This week, another Cohen piece—*Forty-five Minutes from Broadway*.

Green Davis' Russian play, *The Long Road*, was produced last week at the Garrick, with Eugene Blair in the leading role, a part which gives a splendid opportunity for the display of Miss Blair's talents as an emotional actress. The supporting company was adequate. This week, Miss Blair and William Ingersoll, formerly leading man of the Orpheum Players, will appear as joint stars in *Camille*. Next week they will be seen in *The Iron Master*.

The King's Dancing Girl, a new historical operetta, was presented for the first time in this country last Tuesday evening at the German Theatre. It made an instant success.

Montana, a romance of the West, replete with daring deeds of bravery, thrilling scenes and situations, was given a successful production at the National last week. This week, in Wyoming.

The Battle will be produced at the Chestnut Street Theatre next week.

Rhéal Barrymore in *Mid-Channel* will be at the Broad for two weeks, beginning April 25.

The Lady from Jack's follows Bright Eyes at the Forrest.

The Girl in Waiting, by J. Hartley Manners, comes to the Garrick next week.

At last we are to have *The Midnight Sons*. This big production follows *The New Theatre* company at the Lyric next week.

The Grand's offering next week will be *In Old Kentucky*.

Ground will be broken to-morrow for the new Nixon Theatre, which will occupy a plot 340 feet deep and a frontage of 73 feet. It is expected to be completed by Nov. 1, and will cost \$250,000, exclusive of the cost of the site. The building will be personally directed by F. B. Nixon-Nirdlinger, who has been general manager for Nixon and Zimmerman for a number of years, and Thomas M. Love, business-manager of the Forrest.

The Adler Theatre (formerly the Standard) will reopen this afternoon as a combination house.

Mrs. La Salle Corbell Pickett, widow of the late Major General George E. Pickett, will be one of the attractions next week.

Rigor Giovanni Zenatello, the operatic tenor, will make his farewell appearance in Philadelphia at a concert to be given in Horticultural Hall to-morrow evening.

Charles Jamme, the well-known Philadelphia tenor, has returned home after an absence of close to two years, spent in study in Italy.

Carl A. Schachner, a vocal teacher and former grand opera soloist, died in this city last Tuesday, aged sixty-two years. He was born in Vienna. He retired from the stage fourteen years ago. He made his debut in this country at the Metropolitan Opera House, New York, and later took leading baritone parts in Walter Damrosch's German Opera company.

Adam Every, who died in this city Saturday, April 2, was well known among theatrical folk and for the last twenty years he was a trustee of the Edwin Forrest Home for Actors and for a time president of the board. Many years ago Every was a member of the famous old stock company of the Arch Street Theatre, when it was under the management of Mrs. John Drew. He played "beavers." Every abandoned the stage for the real estate business, in which he was highly successful. He served for a while as United States Consul at Birmingham, Eng.

JAMES D. SLADE.

## NEWARK.

**Victor Moore Accorded a Hearty Reception—Benefit for Orphans Proved Successful.**

Victor Moore has every reason to feel proud of the hearty reception he received at the Newark 4-0. George Cohen made the right selection when he gave Moore that likable Kid Burns. Mr. Moore was surrounded by a brilliant cast, including John Conroy, Joe Smith, Maria, George O'Donnell, William A. Williams, Emma Littlefield, Mae Phelps, Charlotte Lambert and Charlotte Gray. Splendid houses. Ben-Hur 11-10. *Aborn Grand Opera* co. 25, for a six weeks' engagement.

The House of Bet presented a musical comedy, entitled *His Honor the Barber*, at the Columbia 4-0 (in big audiences). The cast included S. H. Dudley, William Ramsey, Lawrence Obenaught, Irving Allen, Andrew Tribbia, Lottie Grady, Ella Anderson and Albert Orma.

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B. Havel scored, also Goodman and Watson, James Irwin, Clifford and Clifford.

The Man Who Built the Fence was presented by Town Talk co. at Miner's Empire 4-0.

The Kiesel Quartette will give their last concert of the season at Wallace Hall 14.

Through the kindness and the interest of Charles Richman, who is a resident of Orange, N. J., a most interesting programme was presented at the Woman's Club for the benefit of the Orphan's Home. The Amazon Quartette gave songs and dances. Frank Westcott, of William Collier's, gave recitations. Florence Georgia, whistling and vocal solos. Henry R. Dixey presented *A Few Moments with Adonia*. Andrew Mack gave some Irish songs. William S. Hawtry and co. presented a sketch, assisted by Lewis Joseph Vance. The programme was a great success and much credit is due Mr. Richman.

GEORGE S. APPELGATE.

## LOUISVILLE.

**Good Business and Attractions at All Houses—Some Items of Interest.**

Rose Stahl in *The Othello Lady* at Macaulay's drew crowded houses 4-0, and was followed by equally as good business 7-0, when J. E. Dodson in *The House Next Door*, was the attraction. Olga Netherloft comes for three nights and matinee 11, when she will be seen in *The Writings of Wall and Sappho*. Advance sale of seats shows that she will be warmly welcomed. Lillian Russell comes for two nights and matinee 15 and 10.

Elliot Dexter in *The Prince Chap* drew large business to the Avenue 5-0. *The Heart of Alaska* 10-15.

The Gayety had the *Ginger Girls' Burlesque* co. 3-0 and the New Buckingham had *The Merry Maidens*.

April 28 has finally been decided upon as the date for the Theodore Thomas Orchestra Concert at the Armory.

Rose Stahl, during her engagement at Macaulay's, sermonized interestingly and sensibly in a column article in a local paper her subject dealing with stage-actress girls.

The Metropolitan Opera will present *Ruiz and I* at Macaulay's instead of *Il Trovatore*.

The Hon. Henry Watterson, of the "Courier Journal," is an interesting invalid at a sanatorium here, the result of a necessary operation. The distinguished patient is progressing rapidly toward recovery.

Allen W. Vanderhilt, well known in Louisville theatrical circles, is now the assistant of George Lippard in the box-office at the Gayety.

Katharine Robertson is in the city preparing for the opening of her stock co. at the Masque. The initial presentation will be *Madame Sans Gêne*.

An event of the week having some sensational features was the filing of a suit by Max Phipps, a well-known theatrical manager, against the Columbia Amusement Co., incidentally affecting Gus Hill and Rudolf Hynicka. The amount sued for is \$25,000 and claim made for services in engineering the deal, which resulted in the building here of the Gayety.

CHARLES D. CLARKE.

## TORONTO.

**Competition for the Earl Grey Trophy—Praise for Tyrone Power.**

The week of 4-0 inaugurated a series of brilliant and pleasing entertainments at the Royal Alexandra, being dedicated to the aspirants for the Earl Grey Musical and Dramatic Trophy, only to Canadian amateurs. The honor of the presentation of the trophy and the competition was granted to the Royal, being the first time Toronto has been so favored. Many excellent musical numbers were rendered, while chief amongst the dramatic competitors were: The Hargrave School Players, Dickens's Fellowship Players, London Amateur Players, and Montreal Dramatic Association. His Excellency Earl Grey was present during the week, adding decided interest to the otherwise laudable occasion.

William Faversham in *Herod* 11-15.

At the Princess Theatre in the House played its return engagement to capacity houses. It is in every sense a splendid play. Tyrone Power as the drain man made his part thoroughly apparent to the audience, and was much appreciated as the man whose work lies in the rough places of the world. Special praise is also due to Jessie Glendinning as May, being excellent, refreshing, graceful, and full of the innocence of childhood. George W. Wilson and David Glassford deserve a goodly share of the accolades. On the whole the *Henry Miller Association* played a very favorable impression with the Toronto public. *The Love Cure* 11-15.

Thurston, the worthy successor of Keitar, furnished magic in abundance at the Grand Opera House. His work was not only mystifying, but was so neatly and perfectly executed that more than once the audience found themselves completely baffled and bewildered. He is certainly a master magician. Florence Ogar in *Fluffy Bunnies* 11-15.

Worthy of special note were Genere and Bailey in their dainty theatrical dance at the Majestic Music Hall, while at the same time the superior attractions were Laddie Cliff, the Palace Opera, and Beatrice Ingram and co.

CHESTER E. IRONSIDE.

## MONTREAL.

**Gustave Scheller at the National—Strong Bill at the Orpheum.**

Havana, with James Powers in the part of Basilio, drew big houses at the Princess 4-0 and proved as attractive as any last visit. Edith Decker and Miss Geraldine are both deserving of mention. The chorus was large and good looking and the whole performance enjoyable. *Forbes Robertson* 11-15.

His Majesty's is dark this week. Next week, 11-15, *French Opera* co. from New Orleans.

Monte Cristo, with Frederick Eckhardt in the leading role, is the bill at the Francis.

The Oxyb Corner Girls are at the Royal.

At the National Gustave Scheller, who was such a favorite here two seasons ago, returned to the co. and made his appearance in *Resurrection*. The play is well produced and acted.

The Lyric presents a good bill of vaudeville and moving pictures.

Elmer in Mrs. Peckham's Carouse and Harry B. Lester are among the features at the Orpheum. Anna Eva Fay, the Dumonds and the Holloways are other good teams.

The Montreal Theatras presented a capable performance of *The Belle at the Stanley Hall* 4-0. On Friday night they will play the same bill in Toronto for the Earl Grey competition.

W. A. TREMAYNE.

## MILWAUKEE.

**Mabel Cameron and Willard Blackmore Contributed Good Work—Ludwig Kraus Celebrates.**

The Turning Point opened a week's engagement at the Alhambra 4-0 and played a good sized house. The new Alhambra Theatre stock co. will open 11 for the Summer season, with a series of high class plays. The co. is under the personal management of Frank Hatch, a stage director well known in Milwaukee, and the opening attraction will be George Ade's comedy, *The College Widow*.

The Blue Mouse was given its first production in stock by the Friend Players at the Shubert 4-0 and a large audience was in evidence. Mabel Cameron, the new leading woman of the co., gave a very pleasing performance and created the part in extremely good taste. Willard Blackmore gave an excellent performance. Kate Woods Plake and John Dugan, in comedy parts, were very amusing. Ralph Keilard, Wilson Heywood, Gerald Harcourt, and Ethel Otero contributed well played parts.

Alma, We Womans! Did! the German musical comedy, is playing this week at the Davidson and opened 4 to good business. Chauncey Olcott in *Madam Robin* 10-15.

Mrs. Wiggs of the Cabbage Patch 3-0 at the Blue opened to crowded houses. This play is a first class one for this popular priced house, and the presenting co. is of superior excellence. The leading parts are well taken by Helen Weatherly, Vivian Oden, May McManus and Thomas Allen.

Ludwig Kraus, character player of the German Stock co. was given his annual benefit 3-0. The play was *Der Strohvitwer*, with Mr. Kraus in the leading part, and a crowded house appreciated his efforts. This was the occasion of Mr. Kraus' twenty-fifth anniversary as an actor and twenty years as a member of the German Stock co. The co. presented a comedy entitled *Ausgerechnet 5*. Doctor Klaus 5.

Madame Schumann-Heink will give a concert at the Faber 7 and a crowded house is certain to be the result. Mrs. Heink is a great favorite in Milwaukee.

A very high class bill is at the Majestic this week, and opened 4 to large sized houses. The headliners are the Four Fords and the following act complete the bill: John H. Hymer and co. of ten, Five Armadas, Gertrude and Pichon co., Lyons and Yocco, Jose Heather, Kramer and Shuck, Three Caninos and Arthur Rigby.

A. L. ROBINSON.

## PROVIDENCE.

**Graves Scott to Lead the Albee Stock Company—Jane Gray Among Friends.**

One of the season's new offerings, Lulu's Husband, was at the Opera House the first part of the week 4-0, with Mabel Harrison and Harry Omer sharing honors in the leading roles. The cast also included Robert Dempster, Louise Dempsey, Frances Campbell, Edward Heron, George W. Wondolander, and others. In *Matrimony a Failure* was given a cordial welcome 7 and closed the week. Frank Worthing is a pronounced favorite and scored a success. Jane Gray also received a flattering reception on her return to this city. James T. Powers in *Matrimony* 11-15.

Charles Grainger appeared at the Empire 4-0 with his new farce, *Above the Limit*, surrounded by a well selected cast. The performance was fair, but failed to catch the business and poor houses prevailed throughout the week. *Pierre and the Plague* 11-15.

Rose Rydell and her London Belles were at the Westminster, with a performance of good merit. *Mardi Gras* 11-15.

Manager Lovemore, of Keith's, has announced Graves Scott as the new leading woman of the Keiths Albee Stock co., which will open at Keith's May 2.

The season of grand opera which closed at the Providence Opera House last week was not altogether successful from a financial standpoint. Mr. Wondolander thinks, however, that an short engagement of perhaps one performance a month would be a winner, and this he proposes to carry out next season.

Jane Gray, who has a prominent role in *Matrimony a Failure* now playing at the Opera House, is not a newcomer to Providence, but has already established a wide circle of friends, all of whom remember her as the popular leading woman of the ninth Albee Stock co. at Keith's.

H. F. HYLAND.

## BALTIMORE.

**Attractions of the Week—Clever Local Amateurs—The City in Disfavor as to Music.**

BALTIMORE, April 11.—Marie Cahill is seen at Ford's in *The Boys and Betty*. She is well supported by W. G. Stewart, Sam B. Hardy, Wallace MacIntosh, Jr., James B. Carson, Edward Marie, Lucien Kenney, Kenneth Davenport, Anna Mooney, Hattie Fox, Mary Mooney and Jane Kentledge. Henry B. Harris will present *The Commuters* next week.

Marie Dressler appears at the Auditorium in *Tillie's Nightmare*. Miss Dressler, who has not been seen here for a number of years, received a warm welcome. The supporting company includes J. Clarence Harvey, Hurrell Barberette, Marie Franchonetti and George Gorman. The special Spring Stock Company season begins next week. The play to be presented is *Melody* Mary Ann, with Julia Booth and Douglas J. Wood in the cast.

In Old Kentucky is next week's attraction at the Holliday Street. It has been seen here every season since 1892, and has always played to good business. Mildred Johnson plays *Madge Boyerly*. The underline is *Pierre of the Plains*. The Egyptian Princess was presented by a rather remarkable company of society girls at Alhambra's Theatre last Saturday evening for the benefit of the Gardens of the Children's Play-around Association. The performance was unusually clever.

The grand opera season closed last Wednesday night with a very substantial deficit, which was due to the fact that the Baltimore managers. The Philadelphia Orchestra has announced that it will cut Baltimore out of its itinerary for next season, having lost money here for the past several years.

HAROLD BUTLERDOR.

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**THE GRAND MOGUL** (by Pixley and Luders) in which Frank Moulan achieved a great success.

**THE ROSE OF ALGERIA** (by Victor Herbert and Glen MacDonough) enjoyed a long run in New York and on the road.

**THE RICH MR. HOGGENHEIMER** (by Smith and Englander) another Sam Bernard triumph.

**THE STORKS** (by Carle, Steele and Chapin) a very funny and tuneful piece with which Richard Carle and William Rock were identified.

**THE MERRY WIDOW AND THE DEVIL** (book by Hobart, with music of the Merry Widow) Joe Weber's latest musical production, in which he and his co-stars played to crowded houses.

**MARCELLE** (by Pixley and Luders) in which Louise Gunning and Jess Dandy have pleased thousands for the last two seasons.

**THE MUSIC MASTER BURLESQUE**, the short, laughable, musical travesty as played by Lew Fields, Joe Herbert, Harry Kelly, Julius Steger and others.

**THE SONG BIRDS** (by Victor Herbert and George Hobart) the well-known musical skit burlesquing various Grand Opera Stars, in which William Burress scored such a hit.

**THE PARISIAN MODEL** (by H. B. Smith and Max Hoffmann) one of Anna Held's most notable successes, in which Charles Bigelow also scored heavily.

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# THE MOTION PICTURE FIELD

## "SPECTATOR'S" COMMENTS.

"The Spectator," being a meek and humble scribe, has no wish to pose as the great and only expert authority on the construction and production of motion picture plays. No doubt many persons more experienced and better able to pass opinions on the subject can lay down rules and regulations for the game that would make the suggestions of this writer look like counterfeits. The only trouble is that no Sir Oracle has appeared to take the matter up, and it is a matter that sadly needs taking up, if motion pictures are to continue upward and onward in their progress toward recognized art. Therefore, in continuing the discussion started last week in this column, please remember, oh, ye dissenters, that the main hope of this writer is that he may succeed in "starting something." His suggestions, even if open to criticism and dispute, may set somebody thinking, and thinking is a condition of the mind all too rare and greatly to be desired in more than one motion picture studio.

So let us all think together. We agreed, did we not, that dependable uniformity of excellence in motion picture production is preferable to occasional big features interspersed with inane trivialities in establishing a profitable reputation for the films of any one manufacturer? Second, we agreed that the successful film story should have in it a big or unusual logical idea. If we did not all agree on these two points we may as well pretend we did, for it is on this basis that this discussion is to continue, until some good friend points out a better road to travel. Kindly take notice that in laying down the second proposition above the word "should" is used. This is to meet the objection of a skeptic who remarked to the writer that if all the films released contained big and unusual ideas the film business would die of enlargement of the brain. So it might. There must be films with small ideas for small people, but, bless our hearts, there will be plenty of small ideas advanced in film productions no matter how eagerly every manufacturer may strive to issue only the big or unusual. The main thing is to try always for the best and in that way raise the general average. The small ideas will take care of themselves in spite of us.

By the "big or unusual" it is not meant that the film production shall be massive or elaborate. The big idea may be presented by a single character in one lone scene. Nor is it meant that the story should always be heavy or tragical. Not at all. A light and airy story with a poetic touch of nature may be far bigger or more unusual in idea than some blood-thirsty tragedy. Certainly it would be more difficult to properly produce. Then, again, there is the story that is simple, almost childish, in its plot, but is big in the natural emotions it arouses. It obviously requires, however, rare feeling to discriminate successfully in the selection of such film subjects—so much feeling, intuition and—well, brains, that one must despair being able to suggest anything approaching practical rules for always discovering the big and unusual. But the field is wide and varied. The picture producer may give us light or low comedy, lurid or subdued melodrama, "high-brow," or a dozen other kinds of dramatic story; he may give us sermons or economic discussions, or history, or poetry, or visions and dreams. His possible field is wider than that of the stage, nearly as deep as that of the painter or sculptor's art, almost as high as that of literature and as great as that of the theologian, because in a certain sense it can be made to embrace some of all of these fields. So much for the range of subjects for the big or unusual ideas. Let us now go on to the next step.

And the next step is the construction of the story—the consecutive arrangement of scenes. Here, as in the previous points considered, there are no hard and fast rules to be laid down. It requires independent brains to arrange as well as to select. It is apparent, however, that the first consideration in construction is clearness and directness, and these may be at-

tained by different styles or in different ways, all equally good. But clearness and directness must not be absent. They are necessary to have the picture understood. "Of course, of course, everybody knows that," remarks a reader. To be sure they do, but they don't practice it. The average picture story teller too often imagines that because he understands what it is all about all the spectators must be equally wise. The average spectator has only a fleeting moment to take in the meaning of every action. It must therefore be presented to him in such a way that he can read it as it goes. Generally speaking, the story should start in a way that will strongly identify the characters, as well as establish the opening situation. What is more annoying in watching a picture than to feel the question on your lips, "I wonder who that one is?" "Is that girl his daughter, his sister or his wife?" Having identified the characters, the action should move clearly and directly along the line of the story, without the introduction of side issues or events that have no real place in the logical development. Some producers ring in scenes or situations for comedy or for what they call local color. Unless these have direct application to the unfolding of the story they are better left out, for they can only serve to confuse.

In the handling of a dramatic story, it goes without saying that the writer of the scenario as well as the director should have the dramatic instinct. He should know how to work up to the big situations. In writing a comedy picture he should be doubly qualified; he should have both the dramatic instinct and a sense of humor, and that is why really good comedies are more rare than almost any other form of motion pictures. In the same way the

writer of poetical stories must have poetry in his soul, and this sort of person is, perhaps, the most difficult of all to find. The poetical thought to be effective must be handled with a deftness of touch that is given to but few to attain; otherwise the picture poetry is lame, disjointed, jarring and hopelessly weak. Melodrama is probably the easiest of conception, but it is also the most readily abused form of motion picture story. To some minds melodrama means the impossible. No event is too extravagant for the diseased brain to invent. Good melodrama may be quite different. The action may be vigorous, thrilling, and even powerful, but it should always be consistent and logical—not merely possible, but probable.

In fact, this matter of probability is a consideration that should be held in mind in constructing every form of motion pictures, except those that are avowedly improbable or impossible, like trick pictures, fairy stories, dreams and some forms of farces or burlesques. If the writer of a motion picture story of the class not deliberately intended to be improbable would always ask himself in the framing of each situation or development of his plot what would be the natural and probable action of each character under the circumstances involved, and then write his story accordingly, he would escape many a pitfall—many a ridiculous situation which can only serve to weaken his story. This advice may apply to the producing director and the actor also, but we have not yet reached their cases. We are now dealing with the original scenario—the first foundation of the motion picture story. But enough of this for this issue. More, perhaps, in later numbers of THE MIRROR.

THE SPECTATOR.

## Reviews of Licensed Films

**As It Is in Life** (Biograph, April 4).—An excellent illustration, in this picture, of the presentation of an apparently minor subject in a way that brings out a really strong idea. An old man, left a widower, rears his only daughter to young womanhood. He has had to labor hard to give her an education and she appreciates his devotion by declaring that she will never marry, but will remain with him to cheer his declining years. But the girl has reckoned without forethought. Along comes a young man who wins her heart, the love becomes the way, being deliciously acted. The old father, enraged at the young interloper, and still clinging to the hope that the girl will keep her original promise, calls on her to decide between the two. She obeys the call of young love and the father banishes her from his home and bears settling down himself to a solitary and morbid life. A year or two later we see the young wife the happy mother of an infant. She expects everybody to see in the child as much loveliness as she herself sees, but her acquaintances are only casual in their admiration. In childish despair she runs to her father, whose home she has not entered in the meantime. She places the baby in his lap and the result is that he is awakened from his morose lethargy, admires and loves the child and becomes reconciled to his banished daughter in their admiration. In childish despair she runs to her father, whose home she has not entered in the meantime. She places the baby in his lap and the result is that he is awakened from his morose lethargy, admires and loves the child and becomes reconciled to his banished daughter in their admiration. In childish despair she runs to her father, whose home she has not entered in the meantime. She places the baby in his lap and the result is that he is awakened from his morose lethargy, admires and loves the child and becomes reconciled to his banished daughter in their admiration.

**The Good Boss** (Pathe, April 4).—Well acted and quite appealing in a way, this film tells the story of a workman who is discharged from a factory through a quarrel with a nurse. Going back to the shop, he attacks the foreman and in the struggle is himself badly wounded with his own knife. The proprietor intercedes and has the man sent to the hospital and provides financially for his destitute family. When the wounded man has recovered and penitently expresses his gratitude he is re-engaged, but the benefactor makes it plain to him that it has all been for the sake of the workman's little daughter.

**Arava** (Pathe, April 4).—These are further very interesting scenes in colored film of native life in India. Instructive sub-titles add to the value of the different views, a number of which are especially novel and attractive.

**Back to Boarding** (Lubin, April 4).—Entertaining and laughable farce is presented in this film, marked by natural acting. A married couple living in a boarding house become so disgusted with the food that is served to them that they determine to set up housekeeping for themselves. They rent a place in the country and of course the first thing they think of is to invite her father and mother to pay them a visit. Hubby does the same thing and both sets of parents respond, bringing along their entire families and numerous relatives. They come so thick that they end by sitting themselves sitting on the collar stairs for the night, whereas good natured remarks and they secretly desert, going back to boarding and leaving a note behind them for the visitors to lock the house when they get through with it and turn the key over to the agent.

**The Right Woman** (Lubin, April 4).—This is a short comedy story based on a natural error, and the acting is pleasantly sincere. A housemaid while walking meets a young man, who falls in love with her. Not thinking he will pursue the matter further, she gives him the card of her mistress as her own, and

the infatuated youth writes an ardent love letter to the address. The mistake, of course, falls into the hands of the man of the house and he starts out to run down the destroyer of his peace. He drags the astonished youth home with him when it is all cleared up and ends pleasantly.

**The Common Enemy** (Mellie, April 4).—This is a story of the Civil War acted with spirit, but not overacted, and presenting a number of thrilling scenes. An old colored servant generates the Confederate lines with a message for the colonel, and is sent back with the officer's reply that he hopes to be with his family in a few hours, but to be careful as guerrillas are in the vicinity. When the old negro reaches the family mansion on his return the guerrillas are indeed there. The family has barricaded the house against them, and the old negro has no sooner gained the inside than the "common enemy" forces an entrance, proceeding to take possession with rude brutality. A little daughter escapes and runs toward the Confederate lines and is wounded by a stray bullet. The father learns of the family danger and hurries on, engaging in a saber duel with the leader of the gang and killing him. The rest of the band is dispersed and the house is again in peaceful security. There is some confusion of action toward the end and in one earlier scene a guerrilla is shown wearing a Union cap, which is quite correct enough, according to facts, but is misleading in a picture story.

**From Shadow to Sunshine** (Vitagraph, April 5).—No one can deny the affecting qualities of this picture. The story is extremely simple in its plot—simple as a child's story, but it is natural and unstrained, and appeals to the cockles of the heart with a strength that leaves few dry eyes in the house during and after the telling. There was an astonishing blast of sniffling noises at the Union Square when this reviewer witnessed the film, and the spectators were mostly men at the time, too. The story runs smoothly, as all immensely "good-good" stories should. A young girl working extra in a dramatic stock company has a sick mother and a dependent sister. She is late for the performance, and is warned that she will be discharged. The leading man sees her crying back of the scenes during the play, and after the "show" he learns the reason, interceding and securing her reinstatement. Then he goes home with her, hires a doctor and orders medicine. As a result the poor mother recovers. Years after we see the young actress a prosperous leading lady, and the actor down and out from the results of a physical breakdown. He is seeking for work, and at last gets a small part, but is overcome by his weakness and ill-health so that he has to send word that he cannot report for rehearsal. The leading woman is told of the sudden failure of a moment actor to appear. The name is familiar to her, and she remembers. She hurries to his room, even as he had gone to her own poor, little home in the past, and in the last scene we see him convalescent and rejuvenated, reaping the good seed that he had sown in his prosperous days. Too "good-good" to be true to life! Perhaps, but this reviewer is not ashamed to say that he likes it in every one of its touching and unaffected scenes.

**The Heart of a Rose** (Edison, April 5).—There is a strong and effective story in this film, leading up to a fine dramatic situation, but somehow the truth must be told, the fact—

(Continued on page 18.)

## ON A COLORADO RANCH.

Essanay's Western Company Located in New Scenes—Coming Releases.

G. M. Anderson, the Essanay Western producer, and his picture crew are now located on a ranch near Golden, Colo., where they will continue making Western pictures. This vicinity is especially picturesque, and we may expect some fine scenic work in future Essanay Western productions. While in Denver Mr. Anderson recruited a number of new people for his stock company.

Many letters from exhibitors have been received by the Essanay Company complimenting recent comedy releases. The steady improvement in quality is generally noted and the exhibitors are quick to appreciate and applaud this advancement.

The Essanay "Guide" for the last of April is another interesting edition and promises more big Western pictures, with two comedy releases, which, from the descriptions, appear to be of a very high quality. The *Bad Man* and the *Fraser* and the *Mistaken Bandit*, to be released April 18, are of the comedy-drama variety. The comedy reel, released on April 20, is said to be full of fun and superbly photographed. It contains the subjects, *A Wise Guy* and *She Wanted a Bow-Wow*. The cowboy's breathless, looked for release April 22, measures well with the high quality of the Essanay's late Western pictures, both photographically and dramatically. *Flat for Rent* is to be released with *The Latest in Garters* April 27. The first named of the reel will prove a really subject and should be in great demand around the flat of May. *A Vain of Gold*, modeled after *The Ticket of Leave Man*, is a splendid Western subject. It is said, with mixing scenes in line of the familiar cowpuncher, splendidly acted and beautifully photographed, this picture should prove a feature.

## A MASTERPIECE PROMISED.

The Kalem Company to Release an Ambitious Indian Picture This Month.

Wednesday, April 27, the Kalem Company will release a very ambitious production entitled *The Sacred Turquoise of the Sun*. This is an Indian picture that is out of the ordinary and one that no doubt will become a classic among Indian productions. It is all that is claimed for it by the producer. While the story is purely an imaginary one, it is based on various true incidents described by Frank Chishman, the celebrated anthropologist, who lived for many years among the Mohi and Suni Indians, and the Kalem scene artists and property men made special studies of the Indian exhibits at the American Museum of Natural History, where the best Indian display in the country is to be found. The picture will no doubt cause considerable comment owing to its unique conception and execution.

Sidney Olcott, producer in charge of Kalem's Southern stock company, has brought North especially to produce this picture. Exhibitors and exchange men will remember his previous Indian productions, such as *Black Duster*, *The Priest of the Wilderness*, and others, all Indian pictures of merit.

## INDEPENDENT SITUATION.

The New "Sales Company" in Strong Position, but Not Yet Dominant.

The Independent situation is somewhat unsettled up to the present writing. The new Sales Company organized by the Laemmle and "Bison" interests for the purpose of handling all the Independent output, has only succeeded thus far in bringing in one outsider, the Thanhouser Company, but as this gives them seven reels per week, soon to be eight, when Thanhouser increases to two, and as these eight reels are admittedly the cream of the Independent production, the Sales Company officials express confidence that they will eventually dominate the situation. It is said that the Sales Company has tied up a number of the most prominent Independent exchanges with agreements to buy only from the Sales Company. The two most outspoken "insurgents" are the Powers and the Nestor companies.

## ROOSEVELT PICTURES BOOMING.

William Wright, of the Kalem Company, recently made a trip through the West, giving private exhibitions of the Roosevelt pictures for the press. That the picture was recognized as the biggest feature ever put out by the Licensed manufacturers is testified to by the generous treatment accorded it by the newspapers all over the country.

Mr. Wright was given able assistance by the owners of the film exchanges in the various cities he visited. Exchange men and exhibitors who saw this remarkable picture pronounced it a great and a sure winner, both for the exchange man and the exhibitor, and a treat to every patron of the moving picture theatre.

It is estimated that this feature film will cause \$5,000,000 to change hands.

## MELIES RELEASES.

The second Melies release since the reorganization will appear April 14 and is another story of Western life called *Bringing a Thief*. It is said to be intensely thrilling.

The release of April 21, *The First Born*, is a comedy picture telling of a sorry wretch who has a hand's trouble over the adoption into his family of a pet dog. It is said to be very funny.

The *Deal of the Church* is announced for release April 28. It is a drama of Old Mexico.



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REVIEWS OF LICENSED FILMS.

(Continued from page 17.)

ing in the story is not sufficiently projected out to the spectators. The expression is not there, and there are incidents in the action that are superfluous, even weakening, so that the resultant impression is not what it should have been with so good a subject. An old professor is about to marry his ward. His son has lived away from him for some years, and returns the girl only as a child. He comes home on a visit to find that his father has been stricken blind through an explosion that occurred in one of his scientific experiments. He and the girl fall in love, and she struggles between giving way to her affection and remaining true to her word. There is here a scene that gets nowhere. The two young people are together when the blind old gentleman hears a noise, and with a revolver walks through the room looking, may be, for burglars. He passes them twice and discovers nothing. Then in a day or two he suddenly gets his sight back, no one knows how, and comes upon them exchanging vows. He sees and hears and rushes between them, but later relents and resigns in his son's favor. The return of sight is unnecessary to the discovery he makes, and it weakens the pathos of his position. This fact and the perfunctory manner in which the parts are walked through (except by the son, who is much too theatrical), leaves the climax short of the impressive quality the situation demands.

**It Pays to Advertise** (Edison, April 5).—A novel, whimsical idea is introduced in this short farce, and the acting is sufficiently good to get it out to the spectators in a pleasing way. A young man has trouble in getting his girl to reply to his proposal. He sees a sign, which states that it pays to advertise, and this gives him a plan. He has signs painted and printed, declaring his love, and causes them to be posted and hung where she must see them every time she goes out. At the end of a stipulated time when he is to call for his answer she gives it to him painted on the window shade, which she draws down in front of his eyes. It is a big "Yes," and at last he is happy.

**A Drama of the Mountain Pass** (Gaumont, April 5).—Here is a clever and funny story, acted with French sincerity and pictured in fine mountain scenery. Four men, foot tourists, are at a mountain inn when the host proposes that they shall ramble into a picturesque section. Three agree, a guide is furnished, and the party sets out, leaving one tourist behind, who pretends to rest and drink at the inn. A boy has run on ahead of the signposts, and pretends to guide the highwaymen for the tourists, and when they arrive at a lonely spot they are held up and robbed. Returning to the inn, their tale of woe is laughed at by the fourth tourist, who declares and bets that he can make the same trip in safety. Of course the boy secretly warns the highwaymen, and he is followed by the treacherous guide and the intended victim. But the tourist is too clever for them. He secretly transfers his valuables to the guide's pockets, an action that could have been more convincingly managed, and the result is that when he is held up the robbers gain nothing. Back at the hotel he relieves the astonished guide of the property and wins his bet.

**Poetry of the Waters** (Gaumont, April 5).—These scenes are of more than usual beauty of purely scenic displays and well merit the title. There are some of heavy seas on a rocky coast, one of these being truly surprising, and there are sunset and sunrise scenes on the water that are nothing short of fascinating. The series should not be missed.

**The Duchess de Langeais** (Pathé, April 5).—This film d'art, adapted from the novel of Balzac, is distinguished by the finished acting of the best French school, with perhaps a little less strength of expression than we are accustomed to see from these players. The story is measurably strong, with a certain pathetic appeal toward the end. The duchess (Léonora) and with the love of General de Langeais and learns too late that his temper will not permit it. He departs for the army and returns to be reconciled before departure. Ferdinand VII. of Spain gives him authority to pacify a certain district in which a Carmelite convent is located, and in inspecting this institution he discovers the duchess as an inmate. He now realizes and reveals his love, but his powers are not great enough to secure an interview with the object. There is a scene, not strongly convincing, in which he bends the iron bars of a gate in the convent in trying to reach her. Like on her part, is overcome by the knowledge that after all the general lover, and, believing that she is doomed too late to be forever separated from him, retires to her cell. In the night the general enters the convent by force and penetrating to the cell, finds the duchess is dead.

**The Vintage** (Pathé, April 5).—This is another industrial film, illustrating the making of wine, a previous picture dealing with cherry wine, while this one shows the process with the red wines of France. The different scenes tell how the grapes are grown, gathered, pressed, and treated until the rich juice has fermented and is ready for shipment. The series is very interesting.

**Henry's New Hat** (Essanay, April 5).—This is quite clever comedy both in story and acting. Except that toward the end Henry might have indicated his antics a little in the direction of sincerity, and the effect would have been improved. He buys a silk hat and it is delivered to his office, where the rolicking clerks take it from his box and replace it with an old relic of many battles. When he arrives and discovers this wreck he telephones the hatter indignantly and follows this up by carrying the hat back to the store. But in the meantime the boys have re-exchanged the two hats, so that when he arrives at the hatter's and opens the hatbox the contents are all right. Then he starts home with the new hat, runs into a policeman and the hat is crushed beyond repair.

**Imagination** (Essanay, April 5).—This is

another amusing bit of humor. A certain man is proud of his physical condition, and his friends determine to make him sick by telling him, each one separately, how ill he appears. It has the intended effect, and he starts for home an ailing invalid. On the way he sees his wife buying flowers and notes that the sign at the door of the shop advertises "Flowers for funerals." He makes rather too much facial fuss over this discovery to be really funny. He is taken home, a doctor is called, and he soon discovers that there is nothing the matter with him after all. Then the boys arrive, and when the invalid learns the truth he chases them out of the house.

**The Fly Pest** (Urban, April 5).—Much as we may have read and heard of this remarkable microscopic exhibit in motion photography, we are not prepared for the startling reality of the pictures as we see them on the screen. George Kleine has been amply justified in the wide publicity he has given the film. It is brutally frank in its demonstration of the dangerous and alarming menace of the common house fly, but the sight is fascinating at the same time, and therefore must be all the more effective in its results for good. The Urban Eclipse Company and Mr. Kleine have contributed in no small measure to the nation's welfare by the great knowledge which this film will spread throughout the country on the subject of the fly pest. We see the little insect in its explorations around decaying meat and fish, and from there to the sugar bowl and also from the bacteria laden cupholder to the baby's bottle. We also show how the fly breeds and grows from the egg to the full fledged fly. It is a film that no exhibitor should miss, and when it is on exhibition it should be well advertised.

**Her Father's Choice** (Urban, April 5).—This short melodrama on the same reel with the fly picture is very well acted, and tells a fairly interesting story. A father objects to his daughter's choice, preferring a young man of his own picking. He is walking in the country with the latter when footpads attack them and the old man is knocked down, while his companion takes to his heels. The other lover, however, shows up, drives the thieves away, and helps the old man home. After that the father's choice is the same as that of his daughter and everything ends happily. There is one early scene of which we do not quite gather the utility, when the girl's favorite helps care for a little boy who has fallen from a tree. This scene has no apparent part in the story.

**The Uprising of the Utes** (Kalem, April 5).—There is much thrilling realism and natural acting in this picture and it carries strong interest, especially if we can forget certain inconsistencies, such as connecting a Ute uprising with the coming of the white man, and the blockade defense of early Colonial days and the forest surroundings of obviously Eastern country. The Utes were plains Indians. Certain other details also indicate a comparatively recent period for the events depicted, but if we waive the minor inconsistencies and the use of types of weapons and costumes of an earlier time the story might easily have been told as an uprising of the Mohawks or the Senecas or any other Eastern tribe of redskins, when the atmosphere would have been perfect for the scenes of fighting and the inevitable criticism is come, but as this writer happens to know the incongruities named caused schoolboy comment when the picture was exhibited on Fourteenth Street Wednesday. The action shows very vividly the appearance of the Indians on the warpath, the flight of the migrating settlers to the blockhouse for safety, the attack and desperate defense and the arrival of the soldiers who are summoned by a girl messenger and who vanquish the Indians.

**A Rich Revenge** (Biograph, April 7).—The fine touches of comedy and sentiment and the good acting of the Biograph players, including the pleasingly kittenish playfulness of the little lady that plays ingenue parts (she has a future if she doesn't permit her head to get swelled), are not quite enough to make us accept at full value the story at the basis of this picture. The improbability of the plot commences with the real, old-time stage heavy with his clenched fist and "curse on you." He is mad because the girl will not have him, but marries a happy young chap with whom she settles down on a irrigated farm. So he plots r-r-r-revenge! First he induces the cunning merchants to refuse to buy the product of the farm. Then he brings two barrels of crude oil and pours the contents into the irrigation ditches to ruin the land. The possibility of this result is explained in a caption by which we are told that chemically treated oil will render the land unproductive. Now, note the sequel. Along comes an oil prospector in a buggy. He sees the oil in the ditches, or possibly smells it, and runs into the field in great excitement. He has discovered a new oil hold, as he supposes, according to the picture, and he would be surely justified in being excited were the thing plausible, for never before did oil prospector and oil to quite that way. In real life they drill wells for the oil, or if traces are found where it has naturally come to the surface they hunt it to its source. Anyhow, instead of jumping at conclusions and paying hard cash for the land, they operate on a royalty. In this particular case any experienced oil man with \$10,000 to invest would have seen in two minutes where the oil got into the ditches, or if he missed that point he might have concluded that it came in with the irrigation water, in which case he would have traced it back to its source. Aside from the inconsistencies named, the story is cleverly conceived and cleverly carried out. The young couple sell the farm for \$10,000 and ride away in their automobile. To the deep chagrin of the revengeful plotter and the "easy mark" oil prospector.

**Hugo, the Hunchback** (Selig, April 7).—The Selig producers have given us in this story of early Italy a well acted drama with a clearly constructed plot. Having said so much in merited praise, it is a pity that criticism is necessary as to the backgrounds in which some of the scenes are laid. They are outdoor scenes, probably chosen because of incidental recom-

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blance to Italian architecture; but, oh, dear! oh, dear! A building of steel construction in two backgrounds and a bunch of electric light globes staring us in the face rob them of the desired atmosphere. Also the decayed appearance of their buildings with the black coating peeling off and the Venetian bridge that is built of wood with the paint nearly all gone, smacks of some abandoned exposition ground. There are other scenes, however, that are fine, including a rocky seacoast that equals the best that the French so often present. The story tells us of a nobleman who abandons a girl of the common people with her child, because he has a chance to marry an heiress. A poor hunchback who is vying stately and studying art under difficult circumstances, rescues her from the sea where she has cast herself with her child. His care for them until he becomes famous as a sculptor, and then he marries the mother. The second first lover has in the meantime become a beggar.

**First Love Is Best** (Lubin, April 7).—Melodrama of the old style is presented in this film, and the story is one that wins applause in some picture houses and laughter in others. The "heavy," whose freedom from stage methods is quite welcome in the part, but is still not altogether convincing, is a young city fellow who breaks girls' hearts. He wins the love of a country girl, who has prevailed on her people to let her leave the husband of country life and come to the city to earn a living. Truth is, she looks and acts too sophisticated for the part, but let us take her at her own valuation. She has such confidence in her city sweetheart that she gives him her savings, and he promptly disappears. Then she goes back to the farm, and the next year her sister tries her luck in the city. The parting scene at the old homestead is hardly natural, as the entire family and the two country lovers of the girl appear to have waited for this occasion before trying to prevail upon her not to leave home. Back in town she meets the same "heavy," falls in love with him and writes home of her good luck, sending his photograph. One wonders why the chap did not steer clear of the second girl, as her name should have made him aware of the possible relationship; but he doesn't. The photograph brings sister and the two country lovers to the rescue. Sister takes the first crack at the second, and then the two country boys "double team" him, and the result is he is properly punished, after which he is dragged off by a policeman. Back to the farm again, the two girls conclude that the country "gawks" are good enough for them.

**Cynical Pete's Matrimony** (Melios, April 7).—This first release since the reorganization of the Melios interests gives ample evidence of the expected great improvement. The picture is a fine Western comedy subject carried out with droll sincerity and acted splendidly. Cynical Pete is the ideal "bad man," and we first see him "shooting up" the town over the good news he has just received that his matrimonial "deal" has borne fruit and the girl who is to be his wife will arrive from New York on the next train. All the boys have a drink after crawling from under the tables, the girl is met at the depot, the marriage takes place before the justices, and the couple settle down for the honeymoon. In one month the severity has worn off and Pete has grown peevish toward his wife. She cries and he grows more ugly. Then the worm turns and she surprises him by a fit of temper that drives him in astonishment and fear from the house. For a week he stays away, and she grows tired of waiting. She picks up to go back East, leaving a note on the table that she is still his lawful wife and will claim him any time she finds him. She takes the stage to the depot and on the way the stage is held up. The highwayman is none other than Pete. All hands are in the air and the bold robber has no trouble in collecting plunder until he reaches his wife. She recognizes him, pulls off his mask, makes him disgorge and leads him back home by the ear, the meekest outlaw that ever pulled a trigger. Back in their home, she forces him to do her bidding, even to eating from her hand. In this closing action a finer touch of sentiment would have been secured if she had shown by a smile that she realized the humor of the situation. Her severity holds out to the end.

**Elektra** (Vitagraph, April 8).—In this truly powerful subject the Vitagraph producers have given us a masterpiece. The splendid setting, the perfectly clear adaptation of the tragic plot, the smoothness of the stage-management, and the convincing acting, terribly intense in its expression, without being overdone, combine to make the film probably the most notable one the Vitagraph Company has ever issued. The film shows Agamemnon returning victorious from a foreign war and bringing back Cassandra as a slave. His infatuation for her enables Agamemnon, the lover of Agamemnon's wife, Clytemnestra, to work upon the latter's jealousy until she is induced to murder her husband. The dead man's children now enter to mourn over the dead and Elektra, the daughter, and Orestes, the young son, vow revenge. Ten years are now supposed to elapse and Elektra is a crazed outcast, while Orestes is returning from exile in secret. Joining his sister, he is armed by her with the very axe that had been used in the murder of their father. With this weapon he seeks out first the murderers and then her accomplices, both of whom he kills. Elektra follows his movements, displaying her maniacal joy over the executions and in an ecstasy of delight dances and laughs until she falls over dead. The part of Elektra is a fine piece of work, and Orestes and Clytemnestra are also admirably presented. Indeed, every part is well taken. The tragic scenes are most skillfully handled, so that their gruesome character is well concealed without weakening the tragic power of the situations.

**Sandy, the Substitute** (Edison, April 8).—This film proves quite interesting, although hardly as much so as Roy Norton's previous contribution, *His First Valentine*. It is all due to mismanagement in construction. Several scenes and three long letters are employed to explain why Sandy is sent to capture the outlaw, who one scene would have been sufficient. The real story, therefore, does not commence until the middle of the film, when it is not possible to make as much of it as the situations demand. Sandy, it appears, helps out his friend, the sheriff, who is wounded, and arrests the outlaw in his lonely hiding place. The pathos of the story commences when Sandy is impressed by the grief of the outlaw's wife over the arrest, and the interest continues, or should during the perilous journey of captor and prisoner back to civilization, but for the latter to either because Sandy had forgotten the keys to the handcuffs. The difficulties incident to their strange journey are but vaguely conveyed by views of the two men at a distance, staggering through the snow. After landing his prisoner, both men being "all in" from fatigue and exposure, Sandy receives the reward of \$5,000 and sends the check as a present to the wife of the outlaw. The story has fine sentiment and the acting is admirable in those spots where the director has permitted any real acting to be done.

**The Hunchbacked Fiddler** (Pathe, April 8).—This is an extremely well acted dramatic fairy story, done in colors, with beautiful backgrounds. The tale has considerable interest. The hunchback loves a maiden, but receives poor encouragement from her side and the built of the rude town lofers. He leaves a bunch of flowers at her window and her other lover takes the credit for the gift. When the hunchback meets the two young people and sees the girl give the lover one of the roses with much show of affection he jumps in and creates a scene. Finding his devotion still unappreciated, he leaps over a cliff for the purpose of suicide, but the good fairies take pity on him, give him gold and remove his hump and follow this up by transforming the false hearted lover into a hunchback. When the two lovers appear at the girl's home in their new forms she very sensibly accepts the one with the gold bags. In one respect the acting calls for criticism. The hunchback fiddler showed very plainly that he knew nothing at all about fiddling.

**Paula Peters and Her Trained Animals** (Pathe, April 8).—This is a fairly interesting vaudeville act, showing Paula Peters in becoming tights putting her trained animals, a pony, a dog, a monkey, etc., through their several paces.

**The Gipsy Girl's Love** (Kalem, April 8).—This well acted, and on the whole, interesting picture suffers somewhat from "censoritis," if we may be permitted to coin the word to indicate an unnatural twisting of the action and story to meet the views of censorious authorities and committees. The part of the girl is especially well played. She falls suddenly in love with a young man visiting the camp, and he takes advantage of her infatuation until she learns that he is playing with her, and really loves another woman of his own class. Then she takes her gipsy lover's knife and seeks an interview for settlement of scores. She makes an attempt with the knife, but to save appearances the man is represented as taking it away from her and falling on it, apparently killing himself, although a subtle, another way to the censors, tells us he is only wounded. The gipsy lover now appears and picks up the knife, his own knife, and he is arrested for the crime. A mob, and a very good one, too, takes him from jail and is about to hang him, when a little colored boy appears and tells how it really happened, so that both sides are at once released. The evidence of the "only wounded" white man would have been more convincing at this point. However, the picture is interesting and gains applause. The jail would have been through the door had been provided with state to represent bars.

**The Ranger's Bride** (Kessany, April 9).—This is a truly a screaming Western cowboy farce—at least that is the way the spectators took it when it was witnessed Saturday by this reviewer on Fourteenth Street. A Texas ranger having trouble with his "family sewing" answers an advertisement for a husband which he reads in a newspaper. His companion learns of his intention and intercepts his letter, replying to it themselves and dressing up one of their number to represent the bride and another one to impersonate the preacher. Then they put the "female" on the incoming stage coach and await results. The ranger is dressed up to meet his bride and is all aglow with happy anticipations. But when he sees her "he loses heart and runs. The others pursue and force a marriage. In the end the newly married man discovers the deception when he feels of his bride's face. His anger is appeased by the thoughts of the narrow escape he had and, anyhow danger had been averted by the thoughtful jokers taking all his weapons away from him in advance.

**A Family Quarrel** (Kessany, April 9).—This is a short farce film not as well done as is usual in Kessany subjects, giving us a modification of an old idea. A young wife is angry because her husband is going out and she prepares to take poison. He comes back and substitutes a harmless liquid for the poison and then drinks the substituted poison himself in her presence. In the meantime the "butler" drinks the real poison and is given an antidote.

**The Conqueror** (Vitagraph, April 9).—We have in this picture another story of the "happy ending" class that proves wonderfully effective in the sympathetic interest it arouses. There is one scene that appears a cheap subterfuge for advancing the prospects of the hero, the scene where a fire is introduced to give him the opportunity to save a child's life and thus gain a good job and a chance to redeem himself. Some less wise incident should have been chosen. It is the story of a country youth who goes to the city to make his fortune, but only succeeds in making it by dishonest and disreputable, although he writes home glowing letters of success. Finally he starts home a ragged "bum," beating his way on a freight train, and arriving at his old home at night. Looking in the window, he hears his father and mother praying for his welfare, and it so impresses him that he resolves to go back to the city and try again. Now comes the fire, referred to, the rescue, the offer of the job and, finally, his promotion to the position of manager, followed by his return to visit the old folks at home in a condition that makes them justly proud of their boy. The picture throughout shows intelligent care to maintain absolute naturalness in every movement. It is in this quality that makes the picture so strongly effective and interesting.

**O'Er Hill and Vale** (Gaumont, April 9).—Interesting in a way, but not especially so, are these views taken from a moving train in mountainous country. If subtitles had indicated the locality they would have added to the value of the film.

**The Was Nightier Than the Sword** (Gaumont, April 9).—This film is a real novelty, being a classical comedy adapted from the *Lysistrata* of Aristophanes. The scenes are laid in ancient Athens, and the story tells of the efforts of the wives of the Athenians to prevent the latter from continuing their warlike excursions, which for twenty years had proven so disastrous. The women plead and beg, but the men are firm and march away. Then one wife, Lysistrata, proposes to the rest in mass meeting that they all agree to refuse to kiss their husbands on their return, unless the men shall agree to decide a peace and go to no more war. In due time the men return, and the women are ready for them, having enhanced their natural charms by all the arts known to the females of that day. The scheme works like a charm. The husbands plead ardently, but in vain, for the affectionate kisses of their wives, until at last they capitulate, break their swords and agree to remain peacefully at home. The fine satire of Aristophanes is thus exposing a weakness of the Athenian character is not strongly apparent in the picture, but as a droll comedy the film is very amusing.

**A Hasty Operation** (Pathe, April 9).—This is a "chase" picture of which we have had very few of late, and of its kind it does very well. A chan with a wooden leg gets into trouble in a park, and becomes lame. He is

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taken to a hospital where the doctors proceed to saw off his leg—the wooden one, and he hops away in anger. Then follows the chase, which is chiefly interesting, because of the wonderful agility of the one-legged man.

**Honest Peggy** (Pathé, April 9).—Very pretty and attractive in this little story for children, and it is finely acted all the way through.

## Reviews of Independent Films

**The Miser's Daughter** (Imp., April 4).—Lack of plausibility in some parts of the story weakens this otherwise well presented picture. The miser wants his daughter to marry an old chap who is willing to pay \$50,000 for her. She dodges entertaining the suitor by putting her maid on the job (think of a miser employing a maid for his daughter), and as the maid is a sad looking creature, the old suitor is in some distress, all of which fails to advance the story. Then the daughter, the part being very well played by the way, conspires with her real lover to fool the two old men. The lover dresses up as a clergyman and the maid dons her young mistress' clothes with a veil that is too thin to conceal her features even in the pictures. Thus arranged, the false wedding takes place. When the deceived suitor finds out who the bride really is he runs away and the father accepts defeat, consenting to the union of the two young people.

**Romance of a Snake Charmer** (Bioscop, April 6).—If the Bioscop people had waited a few weeks before producing this second snake story it would have appeared to have more novelty. The story is not as reasonable as we would like, but it has one thrilling scene in it and is fairly free from overacting. The daughter of an old man running a snake farm is beloved by a neighbor, but she loses her heart to a city stranger, who becomes smitten with her charms while she is charming a bunch of

reptiles. She goes away with him, leaving the snakes behind. If she had only taken them along she might have prevented the fellow from becoming the hard drinker that he afterward turns out to be. Because she will not drink, also, he throws her out, and she takes up snake charming in a circus for a living. Here her old lover sees her and saves her life when the of the snakes is choking her to death, this scene being quite realistic. Then he takes her home and succeeds in getting her father to make her welcome.

**Daddy's Double** (Thanhouser, April 5).—There is some novelty of idea in this comedy that makes it another pleasing release. The acting is fairly good, but still shows room for improvement in the matter of expression. "Daddy" doesn't want his daughter to marry a certain young man of whom she is very fond. He puts her in a boarding school, from which the girl tries to elope with her lover, but fails. Then the lover makes up to resemble "Daddy," presents himself at the school and claims the girl. The two are at the preacher's house—a preacher with a somewhat peculiar pair of whiskers—when "Daddy" arrives. He is so astonished at the sight of his double that he relents and accepts the marriage with good nature. The film has a number of connecting scenes which are not needed to make the story clear, but as many other producers err in the other direction, this is not a fault to be seriously condemned.

**Life Remembrances of a Dog** (Ambrosio, April 6).—This film is one of the cleverest dog dramas it has ever been the pleasure of this reviewer to see. The life of the dog is traced from puppyhood up. We first see him apparently mourning by an empty bed. Then we go back to his first recollections as a puppy, his purchase by a wealthy family and growth in luxurious plenty until full grown. One day he goes courting and is lost. He wanders the streets hungry and abused until he runs across a blind street musician to whom he attaches himself as guide and guard. From this on his life is useful and faithful until the old man dies, and we see the dog mourning for his master.

**His Second Wife** (Imp., April 7).—There are elements of strength in this film which are admirably brought out until toward the end, and then the fault appears to be more with the story than with the acting, which is generally good throughout. The mother of a little girl dies, making as a last request that the husband shall marry a certain young woman, to be a second mother to their child. The young woman is willing, because she had always loved the man, as we are shown by the film. But the husband's affection for the dead wife and the child. The new wife can make no impression on him. This causes her to be jealous, and strikes the little one, who, thereupon, is about to go away, but is suddenly stricken with smallpox. The servants flee in terror, but the stepmother rises to the occasion, and nurses the child back to health. Here the father's affection should have been freely given to the heroic woman, if at all, but we find him still blind, with thoughts only for his little girl, until the doctor shows him what a brute he has been, when he apparently changes his character and shows sincere love for his wife. Even this situation would have been logical enough if it had been shown that he was only pretending love as a duty and in payment of his debt. One point requiring criticism is the scene showing the doctor permitting the husband to meet the wife in a house necessarily under strict quarantine.

**Red Wing's Loyalty** (Bioscop, April 6).—There are a number of thrilling and well managed scenes in this picture, although the story is of no depth, being merely moving picture melodrama. An old Indian has some gold concealed near his camp and a half breed murders him to get it, succeeding in throwing the blame on a white army officer, who had previously interfered when the half breed was abusing the old Indian's daughter. The misdirecting of suspicion is accomplished by the half breed dropping the officer's glove by the side of the dead body. The other Indians capture the white officer and are about to burn him at the stake when a troop of soldiers arrive, summoned by the Indian girl, and effect a rescue.

### VITAGRAPH NOTES.

The Portrait, to be released by the Vitagraph Company April 29, will be well worth seeing. It is said, it is a comedy of errors on the part of the "high brow" and critics who don't know a good thing when they see it and don't know the genuine article from the imitation.

The Lost Trail, which will be found scheduled for May 3, is described as one of the most extraordinarily different pictures of characters and scenery in dramatic form.

This bit of pleasant, entitled The Vitagraph Log, comes from the Vitagraph publicity department: Once upon a time The Girl and the Judge saw The Passing Shadow on the Twelfth Night at Five Minutes to Twelve. Believing it to be The Skeleton of their Conscience, they took A Trip Through North of England and On the Border where they explored The Mystery of Temple Court and unleashed The Tongue of Scandal. The Hand of Fate now bore The Fruits of Vengeance and the Pair of Schemers in A Lesson by the Sea were Paid in Full. The Indications of Betty were now swallowed up in A Broken Spell and through A Brother's Devotion, The Victims of Fate were returned to The Promised Land, where they found Beautiful Snow. Here they succeeded in Taming a Grandfather by revealing The Tormaker's Secret and discovering On the History of a Sardinian Sandwich. Betty he was Content in His Own Tran, he returned An Eye for An Eye, by giving them The Old Maid's Valentine, whereupon they set out to see The Soul of Venice, leaving him to continue The Courting of the Merry Widow.

A very perilous and exciting act was performed at the Vitagraph yard, which was transformed to a sure enough scene in The Miller's Daughter. The act was in the windmill scene of the young man, swinging from a wing of the mill as it revolved, carrying a young girl in his arms, taking her from the roof thirty feet from

# OTHELLO

THE MOOR OF VENICE

**PATHÉ FRÈRES FILM D'ART**

Released Wednesday, April 20

A fascinating and highly entertaining picture of this great Shakespearean Tragedy. The scenes were played by the leading actors of Italy and were photographed in Venice along the Grand Canal. One of the most marvelous and gigantic cinematographic productions ever released. The exquisite coloring adds the last item of perfection to this film, which will be the talk of picturedom.

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## Edison Feature Films for Next Week

### A CASE OF IDENTITY

A detective story in which a baffling mystery is solved by patience and resource. The chase leads to an ocean liner, where the criminal is captured after a thrilling fight. Splendid acting and exquisite photography make this an exceptionally fine film.

No. 5818. Code, Violettina. App. length, 1000 ft. To be released April 19.

### OTHER EDISON FILMS:

**THE MINER AND CAMILLE**.—Two mountaineers on their initial visit to the theatre, sympathize with Camille so strongly that they break up the performance by throwing Armand through the scenery and training their "Colts" on audience and players. A riot of fun from the first act of the play to the startling interruption. No. 5819. Code, Violette. App. length, 605 feet. To be released April 23.

**READY IN A MINUTE**.—A comedy film in which a marvelous trick photography effects a complete metamorphosis in a young man who waits for his best girl to be "ready in a minute" for the theatre. Watch the male portion of your audiences when this film is run—and then note the effect on the ladies. No. 5820. Code, Violette. App. length, 550 ft. To be released April 22.

**GALLEGER** (Dramatic), by Richard Harding Davis. No. 5821. Code, Violette. App. length, 545 ft. To be released April 23.

**DROWNY DICK, OFFICER NO. 73** (Comedy). No. 5822. Code, Violette. App. length, 200 ft. To be released April 29.

**A YORKSHIRE SCHOOL** (dramatic adaptation of Charles Dickens' "Nicholas Nickleby"). No. 5823. Code, Violette. App. length, 800 ft. To be released April 29.

### WATCH FOR THESE FILMS!

**THE CIGARETTA MAKER OF SEVILLE** (with Mlle. Pilar-Morin as "Carmen").—To be released May 8.

**THE SENATOR AND THE SUFFRAGETTE** (by E. W. Townsend).—To be released May 8.

Order Display Posters of these Films from your Exchange, or the A. B. C. Company, Cleveland, Ohio

### EDISON MANUFACTURING CO.

64 Lakeside Ave., Orange, N. J.

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BOSTON—Howard Moving Picture Co., 584 Washington Street.  
CHICAGO—Kiehl Optical Co., 23 State Street.  
CLEVELAND—Lambert Film & Supply Co., 514 Superior Avenue, N. E.  
KANSAS CITY—Yale Film Exchange Co., 622 Main Street.  
NEW YORK—F. L. Waters, 41 East 21st Street.  
PHILADELPHIA—Chas. A. Calhoun, 4th and Green Streets.  
SAN FRANCISCO—Geo. Brock, 70 Turk Street.

## ESSANAY FILMS

Another Link in Our Chain of Big Western HITS

Release of Saturday, April 16

### "THE BAD MAN AND THE PREACHER"

A Western dramatic subject, shaded with a touch of comedy, preaching a strong sermon in an interesting way. (Length, approx., 425 feet.) Released with

### "THE MISTAKEN BANDIT"

Another Western comedy-drama, with many tense situations. The reel, as a whole, measures well with the high quality of other Western films from the Essanay. You can't afford to let this get by. "Don't linger—order now!" (Length approx., 375 feet.)

MORE BIG FEATURES FROM "THE HOUSE OF COMEDY HITS."

Release of Wednesday, April 20

### "SHE WANTED A BOW-WOW"

(Length approx., 607 feet.) Released with

### "A WISE GUY"

(Length approx., 585 feet.) We'll stake our reputation on this reel as a howling success. It isn't safe to show it, however, if your house isn't "laugh-ter-proof."

The SUCCESS of Essanay COMEDIES is without parallel in the history of motion pictures. ORIGINALITY and ATTENTION TO EVERY DETAIL is responsible for the UNPRECEDENTED DEMAND for our productions.

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Write for the "Essanay Guide."



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the ground. Just as they were in mid air over the Vitagraph lake, the shaft of the mill broke, and the two daring clingers fell into the water, which fortunately saved them from what might have been a serious accident. Still clinging the young girl in his arms, the actor rose to the surface and landed his precious burden on terra firma amid the applause which gave vent to the breathless silence of the throng who had gathered to witness the taking of the scene and unexpectedly beheld this surprising and exciting development. The scene goes as it was taken.

## LICENSED FILM RELEASES.

April 11 (Biograph) A Romance of the Western Hills. Drama.....	980 ft.
" 11 (Pathe) Her Sister's Sin. Drama.....	738 "
" 11 (Pathe) One-Legged Acrobat. Acrobatic.....	349 "
" 11 (Pathe) The Clay Baker.....	1000 "
" 11 (Lubin) Jones Watch. Comedy.....	278 "
" 11 (Lubin) Hemlock Hoax, the Detective. Comedy.....	332 "
" 11 (Lubin) The Fisherman's Luck. Comedy.....	338 "
" 12 (Vita) The Girl in the Bar- racks. Drama.....	962 "
" 12 (Edison) King Cotton. Industrial.....	478 "
" 12 (Edison) For Her Sister's Sake. Comedy.....	520 "
" 12 (Gaumont) Village in Lan- guedoc. Industrial.....	374 "
" 12 (Gaumont) The Volcano of Chinero. Travelogue.....	158 "
" 13 (Pathe) The Miniature. Com- edy.....	656 "
" 13 (Pathe) Ice Scooters on Lake Ronkonkoma. Sport.....	325 "
" 13 (Edison) Their Sea Voyage. Comedy.....	1000 "
" 13 (Urban) The Lookout. Drama.....	678 "
" 13 (Urban) The Hamble Through the Late Summer. Travel.....	241 "
" 13 (Kalem) The Old Fiddler. Drama.....	905 "
" 13 (Kalem) A Running Fire. Com- edy.....	300 "
" 14 (Biograph) The Kid. Comedy.....	981 "
" 14 (Bell) Dorothy and the Scar- crow in Oz.....	1000 "
" 14 (Lubin) Western Justice.....	920 "
" 14 (Melies) Branding the Thief.....	920 "
" 15 (Pathe) The Mask Maker. Drama.....	584 "
" 15 (Pathe) Johnny's Pictures of the Polar Regions. Trick.....	597 "
" 15 (Edison) Her First Appearance. Drama.....	990 "
" 15 (Kalem) The Forger. Drama.....	930 "
" 15 (Pathe) The Call of the Heart. Drama.....	959 "
" 15 (Pathe) The Villagers. Drama.....	410 "
" 15 (Pathe) The Bully. Drama.....	544 "
" 15 (Edison) The Mistaken Bandit. Comedy.....	578 "
" 15 (Edison) The Bad Man and the Freighter. Comedy.....	422 "
" 15 (Vita) The Merry Widow. Com- edy.....	981 "
" 15 (Gaumont) Mephisto at a Mas- querade. Comedy.....	486 "
" 15 (Gaumont) Touring the Canary Islands. Travelogue.....	478 "
" 15 (Biograph) Thou Shalt Not. Drama.....	957 "
" 15 (Pathe) Simone. Drama.....	492 "
" 15 (Pathe) The Greenhorn. Com- edy.....	502 "
" 15 (Bell) The Silver Cooks. Com- edy.....	970 "
" 15 (Bell) Mr. A. Jonah. Comedy.....	970 "
" 15 (Lubin) When the Cat's Away. Comedy.....	970 "
" 15 (Vita) Love's Awakening. Drama.....	1000 "
" 15 (Edison) A Case of Identity. Drama.....	1000 "
" 15 (Edison) (Title not reported.).....	1000 "
" 20 (Edison) A Wise Guy. Com- edy.....	988 "
" 20 (Edison) She Wanted How- ever. Comedy.....	907 "
" 20 (Urban) (Title not reported.).....	907 "
" 20 (Kalem) Fighting the Iroquois. Drama.....	795 "
" 20 (Kalem) Through the Tunnel. Comedy.....	140 "
" 21 (Melies) The First Born. Com- edy.....	989 "
" 21 (Biograph) The Tenderfoot's Triumph. Comedy.....	1000 "
" 21 (Bell) Davy Crockett.....	990 "
" 21 (Lubin) The Angel of Dawson. Claim. Drama.....	950 "
" 22 (Pathe) The Wrath. Drama.....	990 "
" 22 (Pathe) Delhi. Scene.....	410 "
" 22 (Edison) The Miner and Cam- millie. Comedy.....	905 "
" 22 (Edison) Ready in a Minute. Comedy.....	980 "
" 22 (Kalem) Another Adventure of the Girl Spy.....	830 "
" 22 (Vita) Her Sweet Revenge. Comedy.....	970 "
" 23 (Pathe) The Chivalrous Stran- ger. Drama Comedy.....	970 "
" 23 (Pathe) The Storm. Scene.....	807 "
" 23 (Edison) The Cowboy's Sweet- heart. Comedy Drama.....	1000 "
" 23 (Vita) St. Olme. Drama.....	927 "
" 23 (Gaumont) (Title not reported.).....	927 "

## INDEPENDENT FILM RELEASES.

April 11 (Imp.) The Rosary. Drama.....	980 ft.
" 12 (Powers) His Mother's Letter. Fields.....	900 "
" 13 (Lux) Washed Ashore. Drama.....	900 "
" 13 (Lux) Outlaws Follies.....	900 "
" 13 (Neaton) At Double Cross Ranch. Comedy.....	908 "
" 13 (Ambrosio) Legend of the Drama.....	908 "
" 13 (Ambrosio) Fricot in College.....	908 "
" 14 (Imp.) The Ace of Hearts.....	980 "
" 15 (Rison) Red Wing's Constancy. (Thanksgiving) A Robbery.....	280 "
" 15 (Itala) The Three Brothers.....	980 "
" 15 (Itala) A Mistake.....	980 "
" 15 (Imp.) In War Time. Drama.....	980 "
" 15 (Powers) The Remaking of Man. Drama.....	980 "
" 20 (Neaton) The Cowboy and the Lieutenant.....	910 "
" 20 (Lux) Artist's Child. Drama.....	910 "
" 20 (Lux) A Young Aviator's Dream. Comedy.....	987 "
" 21 (Imp.) The Maelstrom. Drama.....	980 "
" 21 (Thames) Her Battle for Ex- altance. Drama.....	1000 "

## CHANGE IN KALEM RELEASE.

The Kalem Company substitutes The Old Fiddler for release Wednesday, April 13, instead of The Sheriff's Young Bride, which is withdrawn.

## LATE LUBIN NOTES.

When the Cat's Away, said to be a Lubin farce, will more than duplicate some of the past successes of the Lubin comedies. It is set for release April 18.

The Angel of Dawson's Claim, which forms the Lubin release for April 21, is said to be a rarely effective child story, in which a particu- larly clever child sustains the leading role. Most children are self-conscious in front of the camera, but this little toddler of three is de- scribed as being at ease as much as the veteran picture player.

The Lubin Manufacturing Company is in re- cept of many favorable comments upon recent Western releases. Some of these with the atmo- sphere of the Southwest were made in Florida, but the ones dealing with more Northern climes are equally successful, and new releases, such as Western Justice, scheduled for the 14th, and Indian Blood, set for release the 28th, will, it is thought, prove even more popular.

Work has been commenced on the Lubin De- coration Day release, which promises to excel in popular appreciation even The Irish Boy, which gained more than usually favorable com- ment. The Lubin release days appear to match with most festivals this year, and plans are now being made for a Fourth of July special that will beat all records.

One of the last of the releases made by a section of the Lubin stock company on its South- ern trip is set for April 25. It is called A Child of the Sea, and some of the scenes were made on the famous "honeycomb rocks" in the West Indies, the rigid surface of which is as sharp as razors. The players suggested that fishermen would probably go about barefooted, and the director told them that they might if they wished. The reels emitted by the first man to test the honeycomb with his bare feet decided the others that the fishermen did not go bare- footed, after all. The sole of the ordinary shoe would be cut to pieces by a day on the rocks, but the negroes walk barefooted and seem to experience no discomfort.

## EDISON NOTES.

The Miner and Camille, the Edison release of April 22, is described as an uproarious comedy based upon the first visit to a theatre of two rugged mountaineers during a performance of Camille. Ready in a Minute, the other film on the reel of the 22d, is a short comedy in which photography is made to perform miracles.

A Yorkshire School, adapted from a portion of "Nicholas Nickleby," by Charles Dickens, will be released April 29.

The second of the Edison grand opera series, The Cigarette Maker, starring with Mile. Pilar-Morin in the role of Carmen, which will be released May 3, is said to be a sumptuous production, surpassing in stage settings and costumes anything that the Edison people have yet produced. The vivacious, alluring, artlessly, cruel and irresistibly charming character of Car- men affords Mile. Morin a greater opportunity for the display of her superlative art than either of her previous successes, and it is said that she has taken full advantage of the opportunity, blending with her interpretation of the part her own winning personality. Mile. Morin is as- sisted in this presentation by a cast of excellent players, and it is safe to predict that The Ciga- rette Maker of Seville will find a high place in the world of silent drama.

The Senator and the Suffragette is the title chosen for the comedy by A. W. Townsend based upon the present agitation for women's right to franchise. This story is timely, splen- didly acted and better staged than most com- edies, so it is claimed. For that reason, and be- cause it is so decidedly apropos, it should prove a popular film with moving picture audiences.

## ROOSEVELT DESCRIPTIVE LECTURES.

Exhibitors can obtain descriptive eight-page lectures on the Roosevelt picture from the Kalem Company, New York City, in quantity at prices which will be furnished them on ap- plication.

## TO FIGHT SUNDAY CLOSING.

C. G. Cross, proprietor of the Palace Theatre, Huntington, Ind., was arrested for operating his moving picture show Sunday in alleged violation of the Sunday closing law. He has announced that he will fight the charge to establish a test case, with the rest of the amusement men in Huntington interested.

## MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—  
News of Film Theatres and Affairs.

Elizabeth Wilson Harris, of Philadelphia, who has been delighting the clientele of the Auditorium at Burlington, N. J., with her up-to-date songs, closed a three months' engagement April 2. Arthur Edwards, who has made a distinct success in concert and solo work, succeeds her.

L. Truscott, president of the Independent Western Film Exchange, of Portland, is in Spokane, Wash., for the purpose of opening a branch film exchange and amusements plant for moving pictures. The Spokane office will be under the management of H. G. Welch. Mr. Truscott, after touring the West, looking for a possible site, decided the inland Empire was good enough for him. He claims there is no city in the West that shows such growth and prosperity as Spokane and vicinity.

Much local interest is taken in the deal just consummated whereby Alburth W. Church, of Burlington, N. J., becomes proprietor of the majestic moving picture and vaudeville house of this city. Carl Schwars, under whose able man- agement the house has been successfully operat- ed since its opening, will probably remove to Philadelphia, where his business interests are centralized, as manager of the Philadelphia Pro- duction Company. May success attend him in his new venture.

An additional attraction at the Garrick The- atre, Burlington, Iowa, April 4-5, was the sing- ing of Luella Leitch, who is a native of that city, and has a very pleasing voice.

At Hibbing, Minn., Manager C. H. Rhodes presented a fine line of motion pictures April 4-5, and drew good houses all week.

At the Dukates Theatre, Biloxi, Miss., while the films of the Passion Play were being shown March 23, Hazel Maiter, a local singer of merit, sang "The Holy City."

Both the Corkade and Virginian at Petersburg, Va., report fairly good business during week April 4-5.

Manager Blanchard continued to draw record business to the People's Theatre at Sunbury, Pa., during week April 4-5. Pictures and songs by J. A. Nichols were the attractions.

## LUBIN FILMS



RELEASED MONDAY, APRIL 18

## WHEN THE CAT'S AWAY

An unusual comedy subject that will be a feature film for months after its release. The servants of a wealthy family take advantage of the absence of their employers to visit Atlantic City. There the maid and butler refuse to recognize the cook and gardener and the latter resent the slight with emphasis. The cook tears the dress from the pretty maid, only to discover that it is one belonging to the mistress, who appears upon the scene. The story is crowded with comedy incident and good for a steady laugh. Approximate length, 975 ft.

RELEASED THURSDAY, APRIL 21

## THE ANGEL OF DAWSON'S CLAIM

Here is a subject that will command widespread attention. It is one of the prettiest child pictures ever made, and the feminine portion of the audience will go into ecstasies over the charming little three-year-old star. The selection of the scenes permits the showing of some beautiful woodland spots, and the photo- graphic quality is equal to the other merits of this release. You cannot afford to miss this subject; if you let some other exhibitor get it first you will regret it. Approximate length, 950 ft.

A. B. C. Posters for All Lubin Releases

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926 MARKET ST., PHILADELPHIA, PA.

## Two More Features

## FIGHTING THE IROQUOIS

A Canadian Indian Picture of Quality

RELEASED WEDNESDAY, APRIL 20TH

## THE BRAVEST GIRL IN THE SOUTH

A War Story Picture Full of Thrills and Fascinating Situations

RELEASED FRIDAY, APRIL 22D

Mr. Exhibitor, Don't Miss These Two Big Headliners.

KALEM COMPANY, 235-239 West 23d Street, New York City

Charles Kraynak has made his bowling alley at Racine, Wis., into a picture house and opened to nice business on April 9. Capacity of house 100.

At Binghamton, N. Y., the Lyric, under man- agement of M. H. Davidson, the Lyric (C. F. Mix and Son) and Albert Solter's variety com- pany to present pictures only, to good business, while the Binghamton Amusement Company offers songs in addition to its films. The Hippo- drome changed hands, having been sold by Mr. Overholser to George Cohen, of Jamestown. Future policy of house not known as yet.

Fire destroyed the Idle Hour Theatre, at Man- chester, Ia., March 30. The theatre was owned and operated by Alton and Rae Dunham, who purchased it only a few weeks ago from Thorp and McCormick. The fire started from the motion picture machine which was being used. It is thought that the film broke while in motion and ignited from the gas light. The films and machine were completely destroyed, and consid- erable damage was done to the building. They will probably rebuild.

Manager Gandy, of Dreamland, Lima, O., was in Chicago last week to select designs for his new house, the work on which will begin in about thirty days. Business continues good at both the Lima and the Royal.

At Saratoga Springs, N. Y., April 4-5, the Wanderland has been leased from John O. Grant to Walter Webster, of Ballston Spa, who opened it with licensed pictures April 2. Master John Kelley, the vocalist, is known as the boy op- erano. At the Bijou Low Lorraine, lately of Ed- die Leonard's Minstrels, is drawing big audiences with his excellent singing of the latest musical successes. The Lyric is presenting the latest licensed pictures to immense audiences, and Steve Blesser is making a big hit with Albert Von Tilke's latest success, "Nora Malone."

William Georger, manager of the Arria, at Mansfield, O., engaged one of the survivors of the Cherry mine disaster to give an illustrated lecture April 4.

Manager Fred Spellman, of Dreamland, Man- sfield, O., is now sole owner of that house, having purchased the interests of his late part- ner, Leon Flickinger. Mr. Hall, a former owner, is now operating at the Star.

At Utica, N. Y., licensed films and vaudeville drew big business at the Orpheum and Alhambra April 4-5, as did the independent pictures at the Hippodrome.

At Troy, N. Y., the new Hippodrome opened March 28, under management of P. F. Clancy, with first-class entertainment, in good business. This house is controlled by the Hippodrome Amusement Company, of Utica. Guy Graves, of Proctor's Griswold, reports good business at

## WANTED

Sketches and Scenarios for

## Talking Motion Pictures

JOHN W. MITCHELL

645 W. 43d St., New York

both afternoon and evening sessions during past week.

On request of the Civic League of Northampton, Mass., the Mayor appointed a committee to see that the law regarding censored films is lived up to by the local houses. This city has four moving picture theatres and all are of good class.

At Premier Soule Temple, Portsmouth, N. H., business opened good week of April 4-5. Up-to-date films were shown. Whitman's Fox Orchestra played Snely and Leroy Welch played with new songs.

At Ottawa, Ont., the Nickel and the St. George, managed by Ken E. Finley, did excellent business April 4-5. The bill consisted of very interesting pictures and singing.

## ARENA NOTES.

Sun Brothers' Circus, which has been winter- ing at Macon, Ga., opened April 4 in that city, giving a night and matinee performance.

The Haas Circus gave a good performance at Columbus, Miss., on March 29.

The Forepaugh and Sells Circus has passed Sunbury, Pa., announcing their visit to that city on May 20.

The Forepaugh and Sells Brothers' Circus is billed to appear at Williamsport, Pa., on May 21.

The 101 Ranch is billed for Connellville, Pa., May 5 and Forepaugh and Sells are expected May 7. There is considerable rivalry between them to see which will make the best showing.

Barnum and Bailey's Circus will be seen at Trenton, N. J., on May 14, and Buffalo Bill's Wild West is billed for May 15.

Forepaugh-Sells Brothers' Circus is booked for Lancaster, Pa., May 26. George W. Goodheart, of Lancaster, Pa., joined the advertising force of Ringling Brothers' Circus on April 4.



James L. Lasky has given vanderzelle another pretentious act. His latest, which he calls The Photo Shop, is staged as handsomely and is costumed as well as his many former productions have been in the past, but it misses the mark. The music is musical nonsense. But such is the American dancing school, and the director, Alvin Karpis, might look on with feelings of pride, suggested by the thought of the fine examples he set some twenty-odd years ago. There is a big comedy, presenting the Photo Shop as a socializing, following club, with the players: Daniel Pink, a theatrical manager, Charles Fuser; Miss Posing, a clerk in the photograph gallery; Hamie Fleming; Mrs. Klinkerbocker, a poor society woman; Anna Karpis, the Countess de Chastelaine; Mrs. Van Horn, a socialite; Helen, a girl; Charlie, J. P. Johnson; Eugene Redding, and the following members of the Gaiety Musical Comedy company: Marie Goodner, Allene Hughes, Violet Mack, Ruth Summers, Myrtle Arlington, Miss Veen Horn, Edna Heisterman, and Charlie J. Johnson. Sidney Glass, Fremont Casson, and George Scott, Charles Horton is the musical director. The theatrical manager is mistaken for the proprietor of the gallery and the comedy is built up on the misunderstanding. All the fun of the play pertaining to the taking of photographs of different members of the company, the Count and Mrs. Klinkerbocker. And, as already commented upon, this comedy is of a low order and contains nothing but "business" and has been done time and again in every sort of form. The chorus men are also made to act as attendants in the studio, wearing green plush suits of Parisian cut, something always pictured upon the stage of the musical comedy houses in New York and America. The costume of the girls range from pretty street frocks to cabaret dresses, and lastly to blue flannels with military bodies and hussar caps. Some startling covers were also worn in the musical comedy, but particularly by Anna Karpis, as Mrs. Klinkerbocker. The show appeared in the green suits referred to them and



ing changes to frock coats with Parisian high collars, also wearing sack suits of ordinary cut, of the close appearing in human uniforms of the same color to those worn by the girls. The songs included "It's a Very Busy Day," "The French You Hear on Broadway," "I Would Like You in My Picture," a most commendable one; "Send Me a Man," sung by Marie Fleming in an inimitable manner and which secured a very big hit, and the finale, "The Queen of Manhattan Island." In this latter the company utilized a series of march movements that have been seen again and again, and which in reality had nothing to do with the act and which might far better have been cast aside in favor of something more appropriate and novel. Eddie Clark, of "Winning Widows" fame, staged the act and wrote the book, or what there was of it. Karl Hoechna composed the music and Otto Hauerbach wrote the lyrics. It ran forty-five minutes on Wednesday night.

#### Clark and Hamilton.

At the American Music Hall last week a pair of English variety performers were ushered in almost "on rubbers." They will leave the town with hands playing and legs flying. Burt Clark, who has been over here before, and Lulu Hamilton, who has been over here before, secured this remarkable hit, and if they are not billed as feature headliners within another week or so it will not be their fault. Mr. Clark is English from his toes up, but he has what few English comedians of this type possess, that ability to play a comedy role to the broadest sort, and yet play it as a light comedian of fine perceptibility. In fact it is rather the way he delivers his more subtle humor that pleases the most. In brief, Mr. Clark is an actor who shows evidence of long experience and an unusual perception of the value of lines and "business." Miss Hamilton is an admirable partner for him, her exceptional good looks, handsome clothes and personality winning favor from the start. Their act opened in two, with Clark first, and Hamilton second. Mr. Clark made his first appearance in a general tramp make-up, wearing a comedy frock coat, with the back of the coat cut off at the waist, and a silk hat, which he soon separated at the brim. Bright and snappy lines served to bring the pair in close touch with their audience right at the start. An assistant was brought on in the costume and guise of a liveried butler, and a lot of amusing talk and business was indulged in while he was on the scene. Mr. Clark then removed a selection of the piano in a very capable manner, while his partner made a change from his first costume of steel gray to a hoop skirt affair of flowered design. As the comedian finished a burlesqued singing number he was suddenly deluged with a rain of leaves of broad thrown from both sides of the stage with a rapidity and force he could not dodge. Two songs were then sung by him "Below, below, below" (?) and "Men and Women, Women and Men," the latter being a good topical number. This might have closed their act, but they made a quick change to full stage, showing a Japanese garden scene with lighted lanterns and pagoda-like houses at the sides and the back. Mr. Clark changed to Jap costume while the stage was darkened, and Miss Hamilton reappeared in a beautiful gold embroidered kimono, with a Japanese costume beneath. As appropriate song and dance number was used as a closing offering, both proving themselves to be excellent dancers. The act ran twenty-seven minutes on Wednesday afternoon, none too long, and it may be safely said that the value of going abroad for variety has been once more demonstrated. But when going abroad why not pick artists such as these and not sensational acts?

#### Three White Kuhn.

It is seldom that one finds a player, play, performer, production or act of any sort that meets with the sudden favor that the Three White Kuhn did when they made their first appearance in Manhattan last week. They had never been seen in one of the big houses of this borough, but they had hardly been on for five minutes at the Bronx Theatre, when they were pronounced by one and all as one of the big hits of the bill, and that is saying a lot, for it was one of the most pleasing bills of the season at this house. The boys are brothers—Charles, Paul, and Robert Kuhn. They appeared in tatty gray sack suits, wearing white soft hats, two playing upon large concert size guitars, and the third upon a smaller instrument, which looked like a cross between a mandolin and a guitar. Later one of the boys brought on a large gilded bass viol. Their selections were admirable, and they sang and played with such music and animation that one was fairly carried along with them. Most of their airs were of the "coon" or ragtime variety, although a few of the selections were of a different order. Their voices harmonize exceptionally well, and when they closed on Thursday night they were called back for many bows.

#### The Clever Trio.

Maisee Lee and the Quinn Brothers made their first metropolitan appearance on the "big time" at the Fifth Avenue last week, where they scored a fair sized hit. They call themselves the Clever Trio, a name that is no misnomer. Miss Lee showed three costumes, the first being of light pink chiffon, trimmed with lace; the second a Yama Yama suit, and the last a kid dress of white, with pink hose. The boys wore gray sack suits, then dark blue suits, and lastly country frock coats and top hats, giving them a queer appearance for the song they rendered on that theme. There were three song numbers and a series of dances, the boys doing some especially good work in this line. The act is deserving of praise and should win favor anywhere. It ran thirteen minutes on Thursday afternoon.

#### Maude Raymond

With a number of new songs, Maude Raymond made her reappearance in vaudeville at the Fifth Avenue Theatre last week, scoring a fair sized hit. She showed one gown throughout, upon her opening wearing a sort of Spanish shawl over this dress, which was of a rich yellowish hue and of ankle length. Her songs ranged from the semi-classical to "coon" ragtime. She also had a Tiddish number, which she handled very well, and which secured much laughter. Her last song, "Good-by, Mollie Brown," won but a small amount of applause on Thursday afternoon, and she closed with the preceding "coon" song she would have left a far better impression than she did. As it was, she did not take a single bow.

#### The Great De Mont.

At the Bronx Theatre on Sunday night, April 10, the Great De Mont had his "first" meeting with one of the larger houses of the metropolis. He is a musician of capability and though he did not offer anything that has not been done

before in one way or another, he was appreciated by the uptowners. He had the opening position, which made it harder for him than otherwise, and his act ran ten minutes. His conversation is bad and he should get some one to write a line of talk for him. Had grammar been a poor asset for an entertainer in a first-class theatre.

#### Jean Ward.

Following several seasons in musical comedy when she played parts in such productions as The Merry Widow and similar successes, Jean Ward made her debut as a vaudeville singing artist at the Circle Theatre last week. This was her first appearance alone and, considering this fact and the difficulty of working in "one," with no further assistance than that of the orchestra, her hit was remarkable. Miss Ward sang three songs and showed three gowns, each winning generous rounds of applause. The songs included "Just Smile," by Porter Emerson Brown and George Bell; "Any Little Girl That's a Nice Little Girl is the Right Little Girl for Me," by Thomas J. Gray and Fred Fischer; and "Won't You Have a Piece of Candy?" by Thomas J. Gray and Edna Williams. For the first number she wore a black satin gown, decorated with pearl colored trimmings and a train. For the second she changed to a pale blue chiffon dress, trimmed with blue satin and cloth of silver, with pearl beads, a blue lace coat covering the gown and a swirl turban hat completing the picture. The last costume was a white chiffon dress with a lace bodice and flowing sleeves. The candy song scored a big hit, and as a feature Miss Ward tossed bits of sweets to those "out front," at the close, being called out for several bows. Considering the fact that she "scored" a red, following her act on Tuesday night, her success may be said to have been sure. She was on about twelve minutes.

#### Abe Attell and Leach Cross.

Abe Attell, Leach Cross, Loney Hascall and company is the way the billing should read for A Business Proposition, the sketch that "packed them in" at the Victoria last week. Attell is the featherweight champion of the world and Cross "the fighting East Side dentist." The scene was laid in a dentist's office and ended up with a three-round exhibition of boxing. The dialogue did not amount to much, which was a good thing. Most of the talking was done by Loney Hascall, and to many this was the best part of the act. Loney ought to be handed a medal for "extem" stuff, as he has no equal and can get more out of nothing than any one we know of. He was at his best Monday afternoon, and made what usually is a dull affair an interesting one. Attell and Cross seemed well pleased with their work, and the house was jammed to the doors. As long as they did that it doesn't matter. We hope Loney Hascall won't write any more sketches, though.

#### WILLIAM GANE TO EXPAND INTERESTS.

William J. Gane will expand the interests of the Vaudeville and Motion Picture Company of America, of which he is the general manager, and of which Big. Wachter is the general booking manager, along lines which will make it one of the biggest of the small time circuits in the East. They now offer about fifteen weeks' consecutive time in houses managed directly by them, and therefore they have no booked acts in any houses not so controlled. Beginning next week, however, they will take over the bookings of any reputable houses within their territory, and arrangements are already under way whereby they will book over thirty weeks' time before the Fall season opens. This firm has some of the best of the intermediary houses in New York, Philadelphia and other metropolitan cities, as well as houses in many other large centres. Business in every house has been phenomenal and the offerings have been of a high class order.

Beginning this week the Savoy in Wilkes-Barre, Pa., comes under the booking direction of the Vaudeville and Motion Picture Company, the house dividing the week with Reading, Pa.

#### ANNIVERSARY AT ALHAMBRA.

This week Percy G. Williams is celebrating the fifth anniversary of the Alhambra Theatre, that length of time having elapsed since he opened his handsome Harlem theatre. This house has been one of the most successful in the metropolis, due entirely to the high class of bills presented and to the unvarying good quality of acts presented, a factor always prevalent in each of the vaudeville houses controlled by Mr. Williams. In fact, it has come to be expected by his patrons, and one bears the remark: "They always have a good bill there," referring to any one of the Williams' houses with remarkable frequency. The bill this week is a good example of what is usually to be found at this theatre, and, although it is an anniversary bill, it is not above the average seen here. It includes Lashley's Bathing Girls and Photo Shop acts, Boile's Boileians, Sam Chip and Mary Marble, Howard and North, Lilian Shaw, Bird Millman company, and the Temple Quartette.

#### MARGARET MOFFAT SELLS SKETCH.

Margaret Moffat, after playing Sewell Collins' clever playlet, Awake at the Switch, for sixty weeks has sold it to a firm of well-known vaudeville managers, who will organize several companies and put the act on the lesser time next year. Miss Moffat has left the atmosphere of two-acts for the present and has gone to her home in Canada to enjoy a well earned vacation. She may continue in vaudeville in a new and entirely different comedy which Mr. Collins has written for her, although it is not unlikely she will return to the legitimate and be seen in an important character in one of the big productions of next season.

#### SUMMER VARIETY IN PROVIDENCE.

The Imperial, Providence, R. I., opened April 4 under new management and with a vaudeville policy. The house has been thoroughly renovated and makes an attractive appearance. The opening bill was a good one and included many novelties in vaudeville and a first class line of films.

The Empire will also change its policy this summer and instead of stock will inaugurate a season of vaudeville and moving pictures, beginning May 2. The vaudeville will be booked through the United Booking Office of New York and the films will be changed twice weekly.

#### RICE AND PREVOST SPLIT.

It was rumored about town last week that Rice and Prevost had separated, according to the story, Prevost went to the circus to find a new partner to do the clown part in the act.

#### VAUDEVILLE.

#### VAUDEVILLE.

## "STUART"

(The Male Patti)

Direction M. S. BENTHAM

United Time

## JULIAN ELTINGE

Playing Morris Circuit.

## DAVID LIVINGSTON & CO.

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Novel Stage Setting

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Booked solid without an Agent.

BIG SUCCESS ON MORRIS TUNE

CAINE and ODOM

SONG TAILORING

This week, Winnipeg.

Week April 18, American, Chicago, Ill.



## BOOKINGS OF THE CLEVELAND CIRCUIT.

W. S. Cleveland booked the following acts over his circuit last week: West and Vokes, Marion and Dean, Tony Lewis, Maybelle Gibson, Walter Brower, Mabel Delaney, the Demosthenes, Montague's comedy cacklers, Goodall and Craig, the Washburn-Tekler Trio, Walter Johnson, Van and Maddox, Leander and Syron, Doctor Elliott and Barney Ives, the Vedmar, Kewley and Parks, Young and Brooks, Johnson and Cook, Maybelle Ringman, Springfield Brothers, Mullins and Montgomery, Le Roy, Ferber and Carroll, Al. Wilson, Nellie Elting and company, the De Muths, and Bell and Washburn.

Mr. Cleveland added the Stone Opera House, Binghamton, N. Y., and the Collingwood Opera House, Poughkeepsie, N. Y., to his circuit last week.

## VAUDEVILLE ON CORT TIME.

It is announced that John Cort intends to turn some of his far western vaudeville into vaudeville and picture theatres for the summer, a popular method of paying rent on many circuits during the past couple of years. A local paper made a leading story of this matter last Friday, suggesting that it might mean that Cort would work in opposition to the Sullivan-Cordine and Pantano theatres in the future. Cort's Circuit has always been a valuable one for the popular priced road attractions in the West and on the Coast, and in all likelihood the Fall season will see them playing the same line of attractions as heretofore.

## NELSON-WOLGAST PICTURES.

The Nelson-Wolgast eight pictures were shown at vaudeville and burlesque houses in New York and Brooklyn week before last and last week, and from all reports received they served as big drawing features. They are controlled by Sid Heister, whose home office is in the Philan Building, San Francisco, and whose Chicago offices are in the Schiller Building. Mr. Heister also announces the release of the Langford and Flynn eight pictures, the State rights for which are now for sale.

## FAMOUS PHILADELPHIA HOUSE SOLD.

The Eleventh Street Opera House, Philadelphia, was sold last week to Felix Isman, Inc., for a reported sum of \$325,000. The theatre for over half a century has been devoted to blackface minstrelsy, and although it was temporarily closed and reopened as a variety theatre, it returned to its former policy. The property was owned by Mrs. Albion Whartenby. From reports received, the building will probably be torn down and a large office building erected on the site.

## MUST NOT CARICATURE JEWS.

Replying to a sermon preached by Rabbi Joseph Silverman, of the Jewish Synagogue, Temple Emanuel St. Perry G. Williams has issued orders that hereafter no comedians or performers shall be allowed to caricature the Jews in any of his theatres. Mr. Williams also announced that he will take the matter up with his associates in the United Booking Office with a view to their furthering his efforts in this direction.

## HELENA FREDERICK'S NEW PLAYLET.

Helena Frederick presented a new musical playlet, in which she is supported by seven singers and dancers, at the Garrick Theatre, Wilmington, Del., last week. The act is entitled "Chocolate," and the girls supporting the musical comedy favorite have several costume changes and a number of good dance numbers. From reports received the offering scored a big hit, the local press speaking favorably of it. Jack Mason staged the production.

## BROOKLYN HOUSE FOR WILLIAMS.

Permits have been granted to Percy G. Williams for building a new theatre on State Street, near Flatbush Avenue, Brooklyn, on the site of the old cork factory that was destroyed by fire a few years ago. The building is to be sixty feet by sixty feet, and has already been leased as a moving picture house by Asimbleman Cyrus Gale, who also conducts the moving picture theatre on Flatbush Avenue, near Fulton Street.

## SCHENCK'S GET PALMADERS.

Joseph M. and Nicholas M. Schenck have leased the Palmadars Amusement Park at Fort Lee, N. J., and will enlarge and add to the amusement resort during the coming summer season. They intend erecting a huge escalator to carry passengers up the steep palmadars from the ferry. They anticipate a large summer's business.

## REGULAR PRESS SHEET FOR ORPHEUM.

The Orpheum Circuit is to issue a regular press sheet, to be called "The Spectator." It will be issued monthly from New York and will be edited by Mark Leuchner and Edward E. Pidgeon. It will contain news about the circuit and a lot of local material for each city and town in which it circulates.

## MORRIS HOUSE FOR PICTURES.

The American Music Hall, Newark, N. J., will be devoted to motion pictures and "pop" vaudeville, beginning next Monday, April 18, and will continue with that policy until Fall. The American Music Hall in Chicago and Boston will keep open all summer.

## DOCKSTADER ON THE ORPHEUM.

Low Dockstader will open at the Majestic Theatre, Chicago, in September, then making a tour of the Orpheum Circuit. Pat Casey is handling the bookings, and Ben Harris is to take personal charge of the minstrel man's tour.

## ENGAGEMENTS FOR FOLLIES ANNOUNCED.

The following engagements for The Follies of 1910, to be presented at heretofore on the New York Roof Garden, are announced: Bickel and Watson, Bobby North, Billie Reeves, the Four Fords, and Mae Murray.

## HENRY E. DIXEY IN VAUDEVILLE.

Henry E. Dixey opened at the Colonial yesterday, April 11, in a playlet, entitled "Over a Welsh Harp," this being his first vaudeville appearance in several seasons.

## VESTA VICTORIA BACK.

Vesta Victoria arrived in town on the steamship "Baltic" last Sunday, April 10. She will open her Western tour on the Orpheum Time in Kansas City, and then go to the Coast.

## VAUDEVILLE JOTTINGS.

The Corning, N. Y., Amusement Company is to erect a new vaudeville theatre, costing approximately \$30,000. It will be a round four theatre, seating about 1,100. Thomas D. Casale is president of the Corning Amusement Company, incorporation papers of which have been filed at Albany.

Musical Vaipo, who, owing to the indisposition of his wife, is working singly, is making a decided hit in vaudeville. Nison-Mirdlinger has booked the act for an engagement of ten weeks.

McGee and McKee, the Roman ring artists and hand-to-hand gymnasts, who have been touring the Southern States in a succession of successful engagements, have been booked by the Nison-Mirdlinger agency for a season of eleven weeks. At the close they will play airshows and parks.

Edward Bowers, of Bowers, Walters and Crocker, signed contracts two weeks ago for a full summer season with Klaw and Erlanger on the Aerial Roof Garden, New Amsterdam Theatre Building.

Harry D. Crosby, assisted by Anna Lee in Back Home, has booked twelve more weeks on the United States.

Genie Pollard, with the Columbia Burlesquers at the Columbia Theatre last week, scored an emphatic hit. She has a pleasing personality in her character work, and as one of the principals was much marked favor.

Bird Millman, who was on the bill at the opening of the Alhambra Theatre five years ago, is appearing in the all-star bill for the fifth anniversary, which this house is celebrating this week.

Paul Kuhn, of the Three White Kuhn's, has been compelled to undergo a slight operation on his nose and throat. Their Office, N. Y., date has, therefore, been changed. Next week they play the Colonial, New York.

The Orpheum and Majestic theatres, Portsmouth, Ohio, continue to do a big business, despite the warm weather of the last few days.

trade Hoffman in her new revue, Valerie Rogers in The Lion Tamer, and half a dozen other acts, any one of which deserved to be classed as a headliner. Judging from this week's bill last week's success will be repeated, as it includes Louis Fuller's Ballet of Light, William H. Thompson and company in Frills of Marquise, and eight other feature acts.

The mother of Hugh J. Summitt died at Oakland, Cal., on April 9. Mr. Summitt has resided five weeks of S. and C. time and left La Crosse, Wis., for Oakland upon hearing the sad news.

Laurence Denbar and Sue Washburne Fisher will at the close of their season in vaudeville with the comedy sketch, A Pair of Jacks, open with the Poll stock at Waterbury, Conn., for the summer.

On last Friday night at the Alhambra Theatre, Cedara, non-professionally Charles Hatfield, met with what might have been a most serious accident. As he was circling his globe on a motorcycle something went wrong with the apparatus of his machine, and he was thrown to the base of the big hall, falling on his wife, who was riding another machine. The gasoline tank in his wheel exploded and immediately a mass of flames covered both riders. The accident curtains were run down, a fireman extinguished the flames, and the pair taken from the stage, neither being very badly hurt.

May Harris, of the team of Potter and Harris, met with a bad accident while playing at Fortia, Ill., last Thursday night, April 7. They were doing their trapeze act and in making a swing from one bar to another Miss Harris missed her distance, and Henry Potter, her husband, failed to catch her feet. She fell face downward, striking the stage on her head, receiving injuries that may prove fatal. She was removed to a local hospital.

The Roman Opera co., under the direction of Alexander Bevan, the basso, was again in high favor at the American Music Hall, Chicago, last week, in a farcical opera, including part of Pagliacci, Mignon, Rigoletto

## BUNK BALLADS

By THOMAS J. GRAY

## "Good-bye, Nell, I Play Boston Next Week."

"Nellie, I must go, but I love you so,  
I hate to leave you—that's a fact;  
It seems cruel fate booked me for a date—  
They want a report on my act.  
It's not Camden, dear, or Yonkers so near,  
Or Union Hill, the town that's dead."  
She cried, "When, dear Jack, will you come back?"  
And her actor sweetheart then said:

## CHORUS.

"Good-bye, Nell, I play Boston next week,  
I don't know if I shall return.  
Perhaps my money some one will seek,  
Then it's farewell to what I earn.  
Tell all the agents I love them still,  
Kiss my dear mother on the cheek;  
But, dearie, I hope some day to again see old Broadway—  
Good-bye, Nell, I play Boston next week."

Nellie said, "Don't fear, I have something here—  
It used to be my father's clock—  
If they catch you then, put it in for ten  
In some old-fashioned Boston hook.  
When you play the date, come home on a freight,  
Unless they put you in for years."  
He sighed, "That's too much, my heart, love, you touch."  
And then he said to her with tears:

## CHORUS.

"Good-bye, Nell, I play Boston next week,  
Where they hold you if you're in debt.  
If they get me I'll be awful meek,  
I'll tell them of you, darling pet.  
That poor old clock is not worth a dime,  
It's almost old enough to speak.  
Keep your job, dear, as of yore, in the Five and Ten Cent Store—  
Good-bye, Nell, I play Boston next week."

The New Orpheum, which is to be up-to-date in every respect, is nearing completion.

The New Orpheum Vaudeville Theatre, Van Wert, Ohio, will be ready for business on or about April 21. Acts will be supplied from the Sun Circuit.

The Orpheum Theatre, Lima, Ohio, is being enlarged and will be completed in the early summer. A balcony will be added, increasing the seating capacity to 750. The stage will also be enlarged to 60 x 24 x 50 feet and 40 feet high, enabling the management to book and handle larger acts in the future.

The Ab Sing Character Comedy Quartette, all formerly playing principal parts in Little Johnny Jones company, have joined Fred Irwin's Majestic, opening at Cincinnati on April 10.

George W. Englebreth, amusement manager of Coney Island, Cincinnati, Ohio, returned to the Queen City April 10 after a pleasure tour to the Pacific Coast. He reports flourishing conditions in the Southwest.

J. Herbert Mack, president of the Columbia Amusement Company, returned on Sunday from London, where he purchased a site for a burlesque theatre similar to the new Columbia Theatre in this city.

T. H. Davies, who played over the Orpheum Circuit with Underwood and Sloman, in Dobbs' Dilemma, was discharged from St. Mark's Hospital, Salt Lake City, after spending five weeks in that institution, recovering from a severe operation for appendicitis.

Mae O. Fields, of Frey and Fields, is very ill in St. Vincent's Hospital, New York. Miss Fields had to undergo an operation for appendicitis. She was taken ill in Baltimore, where the team was booked to open. Her partner, Harry Frey, had to bring her back to New York for treatment. Mr. Frey will work alone until Miss Fields is able to rejoin him.

W. S. McKean, Jr., associated with the Marer Amusement Company, as press representative and assistant manager of the recently opened Casino Theatre, Washington, D. C., has resigned to accept the management of the Imperial Theatre, a new vaudeville house to be erected on Ninth Street, almost adjoining the Academy of Music.

Keith's Theatre, Philadelphia, played to capacity last week. There was an overflow nearly every night, so great was the desire to see Ger-

trude Hoffman and some old prime favorites of Italian songs. Bitter Campen grand the introduction of a new song, and Mr. Bevan's drinking song as usual was a hit. Battle Diamond sang the Mignon polonaise delightfully and the audience rewarded with a big round of applause.

Charles B. Middleton's fine baritone voice, his interesting little romance, A Texas Wagon, and the good looks and sympathetic acting of Leora Spindler were fully appreciated at the American Music Hall, Chicago, last week, where the act was as popular as it used to be at the Majestic, and in a somewhat better position on the bill.

Fred Nibba, coming out after the enthusiasm over the Bogansy acrobats, faced the hard task of keeping up the interest bravely at the American Music Hall, Chicago, last week. His monologue was soon in high favor and he swayed the finish with colors flying.

The death of Margaret La Pierre, wife of Frank Rose, is announced. They have recently been in vaudeville, doing a singing act. Miss La Pierre was with the original Merry Widow company and had played with other musical comedies. Their home was in Detroit.

G. Coler, of Fay, two Colers and Fay, a group of young Americans from Indiana, who are meeting with the success that seems frequently to fall to the lot of Hoosiers these days, is in Chicago after a most successful tour of the Orpheum Circuit of vaudeville theatres. They will make their New York appearance May 10 on Broadway.

Such enthusiasm as every aspirant for vaudeville success dreams about has been experienced by Jo Downey and his co. of acrobats at the American Music Hall, Chicago. The big audiences during the two weeks' stay applauded every stunt and with prolonged applause at the close insisted on the added incident, the wrestling with the great dane dog.

Yorke and Adams, appearing at the Majestic, Chicago, last week, got a reception Monday night, April 4, which indicated sustained popularity in Chicago. Billy B. Van, another recruit from the late Great Northern, was on the bill also, in his entertaining sketch, Props, with the clever and good-looking Beaumont Sisters. J. T. Ray and Fred Nice made a good impression in an original act, and the usual vigorous ap-

## VAUDEVILLE.

## JAMES MADISON

## VAUDEVILLE AUTHOR

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## FRED J. BEAMAN

## "The Real Writer"

of Vaudeville Sketches. Author of "Supremacy of the Press," Mr. and Mrs. Gene Hadden's \$1.00 prize sketch, Lewis McCord's "Winning a Wind," Devlin & Milwood's "The Girl from Yonkers," Hallen & Fuller's "A Lesson at 1 P.M.," and more than seventy other successes. Room 415 House Office Bldg., Washington, D. C.

## CHARLES HORWITZ

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plause was bestowed upon the Willy Pantner Trio, Harlan Knight, Lillian Volkman, and George Neville played the rural comedy by Cha Clayton, The Chalk Line.

## AMONG AGENTS AND PRODUCERS.

Jean Ward, who made her metropolitan debut at one of the smaller vaudeville and picture houses two weeks ago, and who played the Circle and Tremont last week, has been scoring a remarkable hit. She is now booked for several weeks ahead, playing the Manhattan this week, with Philadelphia to follow.

Haskell and Donnet are now in Yonkers, N. Y., having under construction a black art act; said to be the latest of its kind, with original ideas. The act will be called The Millionaire, and it will soon appear in one of New York's principal vaudeville houses.

Charles A. Murray, formerly of Murray and Mack, is playing vaudeville with his wife, the Hamilton, Murray and Mack having separated New Year's week.

Marion Howard, who retired from the stage a few seasons ago to lead the simple life in Kansas, has decided to return to it, and will shortly appear in vaudeville in the Keith and Froster theatres. Miss Howard will be remembered as a member of Louis James' N. C. Goodwin's and other important companies.

Frank Sheridan, creator of Captain Williams in Fiddie in Wall, opened last week at South Norwalk, Conn., in a big vaudeville act, with a cast of seven people, called The Durrells, written by James Moran, and made the Music Hall patrons there "all up and take notice."

When Grass Meets Rod, a new vaudeville comedy by Mrs. Gardner Cross, produced at Davenport, Iowa, a few weeks ago by Florence Sampson and company, scored a tremendous success. It is reported, Miss Madson reports the act a unique one, particularly because not a line of

## AGENTS AND PRODUCERS

BENTHAM, M. S. Long Acre Bldg., N. Y.

GORDON & SOLOMON Suite 404-A, Gaiety Theatre, N. Y. and 40th St.

Great Eastern Vand. E. L. 320 W. 42nd St. N. Y.

HART, JOSEPH New York Theatre Building, New York

KELLER, EDW. S. Long Acre Bldg., N. Y.

LASKY, JESSE L. Hudson Theatre, New York

LOVENDERO, CHAS. Keith's Theatre, Providence, R. I.

MASON, JACK (Producer) Hotel Flanders, N. Y.

MAGELY & BENNETT Box 12, Times Square Station, New York

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The W. W. STEINER CO. Managers & Producers, 312 Long Acre Bldg.

## UNA CLAYTON

Week April 18, Orpheum, Memphis, Tenn.

## ED GRAY

P.O. "THE TALL TALE TELLER"











**BRUNSWICK.—TOWN HALL (H. J. Giv-  
er):** St. John's Concert Band March 30; excel-  
lent to large house. S. of V. Military Drill  
and Concert 8. The Gladys-Klark co. 14-18.  
Circle Orchestra 19. Saturday Club 25.

## MARYLAND.

**FREDERICK.—NEW CITY OPERA  
HOUSE (H. J. Givner):** George Sidney's  
The Joy Rider March 18; good to good house.  
Land of Nod 23; excellent to good business  
(Good Friday). Red Cross Nurse 28  
(local); pleased large audience. Belle of New  
York, Paint and Powder Club 3; delighted ca-  
pacities. Vanderhilt and motion picture 4-5.  
Quadrant 12.—FAMILY (Milton):  
Gusto Carlo Girls 14; pleased B. R. O. Re-  
turn date 1; to capacity.

**HAGERSTOWN.—ACADEMY (Charles W.  
Bayer):** Call of the Wild 6, matinee and night;  
very good, to large house. Vanderhilt and pic-  
tures 4-5, except very good, to crowded  
house. Grand 9, matinee and night. Cohan  
and Harris' Minstrels 11.

**ANNAPOLIS.—COLONIAL (Fred W. Fal-  
ter):** Black Pat 1; good performance and  
business. Call of the Wild 2; good perfor-  
mance, to fair business. Grand 13. Charles  
Grapewin 30.

## MASSACHUSETTS.

**FALL RIVER.—ACADEMY (George S.  
Wier, res. mgr.):** Henrietta Cromman in Sham  
March 30; well presented by an excellent co.,  
including Marguerite St. John, Emma Butler,  
the Waterman, Gertrude Gilmore (who was very  
clever as the servant), Albert Brown, Charles  
Walton and Paul Dickey. Miss Cromman was  
masterful in the leading role and was given  
much credit; the stage settings were  
very attractive; the costumes worn by the  
women of the co. were a special feature and  
received much favorable comment; best of sat-  
isfaction to large attendance. Charles Gra-  
pewin in Above the Limit 1; supported by  
Chance and a fair co.; pleased light attend-  
ance. The Soul Kiss 3, matinee and night, with  
Robert Lett, Julie Hiddle, Grace Gibson, Rita  
Harrington, and a large chorus gave a fair per-  
formance to fair attendance. Concert 5, mat-  
inee and night, with a very good orchestra,  
Gustave and His Band 4, under the local direc-  
tion of E. O. Borden, of this city, gave a very  
pleasing programme to large attendance. Re-  
gina's Yiddish Players 6, with Madame Fannie  
Landhardt, in David's Violin, pleased good at-  
tendance. Anna Held in Miss Innocence 7.  
Coco Tom's Cabin 9. Concert 10. Primrose  
Minstrels 14. Concert 17. An American Idea  
15.—ITEMS: Managers Shedy and Cook pre-  
sented week 23-24 the best Western act ever seen  
here.—The Broncho busters, with  
Adele Von Old, a very clever horsewoman, Art  
Benson, Jim Parker, and the Cowboy Quar-  
rels. Three horses are carried with the act,  
which is well staged. The story is very light,  
but serves to introduce some wonderful riding  
stunts. The act is under the direction of Gus  
Harrington, late with Buffalo Bill, and is a gen-  
uine novelty.—The theatrical ball 19, given in  
honour of Cohan's An American Idea co., in the  
hall of the very large party, was well at-  
tended.—Ocell Leap, of the Bright Eyes  
co., has fully recovered from his recent opera-  
tion.—John Dillon, stage director, Academy,  
is improving in health at Lakeville, Mass.

**WORCESTER.—THEATRE (J. F. Burke,  
res. mgr.):** Adler in King Lear March  
31; to good business. Henrietta Cromman in  
Sham 1, 2 and matinee; excellent co.; good  
business. Lieutenant Ernest H. Shackleton gave  
a very interesting lecture 4 on his attempt to  
reach the South Pole; capacity house. Grand  
Opera concert 5; excellent performance, small  
house. Is Matrimony a Failure? 6; one  
good business; this play is certainly one of the  
best comedies seen here this season. Yiddish  
co. T. Anna Held in Miss Innocence 8, 9 and  
matinee. Billy Harrington, who was booked for  
the Worcester, owing to her success in New  
York, where her stay has been lengthened four  
weeks. Billy the Boy Artist, has been booked  
March 11, 12. Primrose's Minstrels 15. Billie  
Barks in Mrs. Dot 16, 17. The Soul Kiss 18.  
The Three Twins 21-23. The American  
concert 24; excellent performance, small  
house. Is Matrimony a Failure? 25. Jacob P. Adler  
27. Blanche Bates 28. Commercial Travelers  
(local) 29. The Man of the Hour 30. Worcester  
Stock co. May 2, indefinite.—FRANKLIN  
SQUARE (Joseph A. Mack, res. mgr.): Beulah  
Custer 1; good business. Grand 4; good  
business. U. T. C. 11-16. Grand 18, 19.  
Ward and Yokes in The Promoters May 2-7.  
MECHANICS' HALL: Alexander Light in Mil-  
lions of Venice 3; good house. Creature and  
His Band 4; good business. Grand 5, 6 and  
matinee.—ITEMS: Albert Brown, who made a  
hit as J. Montague Buck in Sham, was the  
guest of his father while he was in town 1, 2.—  
Robert Milton has been engaged to direct the  
plays of the Worcester Stock co. Mr. Milton  
was for seven years stage director with Richard  
Wardfield, and staged that actor's most famous  
productions. He was also general stage direc-  
tor for Henry W. Savage.

**NORTHAMPTON.—ACADEMY (R. L. Pot-  
ter):** Yale Stock co. March 31-2; entertained  
fair house; plays: The Princess of Patches,  
The Minister's Dilemma, The Traveling Man,  
The Country Girl, and How Hopper Was Side-  
tracked. A Gentleman from Mississippi 6; very  
good, to good business. Lecture by Sir Ernest  
Shackleton 8 on his search for the South Pole;  
very interesting to good sized audience. Lulu's  
Lullaby 9. Loney's Lives 8. Amherst College  
Dramatics 9. Tech Show 16. Leigh De Lacy  
18-23. Harvard Musical Clubs 30.

**HAVERHILL.—ACADEMY (Will Stevens):**  
Vanderhilt 4-9; to good business; Mlle. Kara,  
singer, one of the best acts on the bill;  
Mlle. Redmond, and co. in The Editor's Son-  
net. On the Road (most once employed)  
11, 12. A Night Off (St. James High School  
Alumni) 13. Sacred Heart Church Minstrels  
14. The Soul Kiss 16.

**GLOUCESTER.—UNION HILL (Lathrop  
and Tolman):** Taylor Stock co. 4-9; opened in  
Farm to Factory, to a large house; for  
the rest of the season the Harpers, The  
Avenger, Carmen, Red River, Snowball, Falsely  
Accused, and Ten Nights in a Bar-Room. The  
Soul Kiss 18.

**BROCKTON.—CITY (W. B. Cross):** Con-  
cert and moving pictures 3; capacity business.  
The Soul Kiss 4; full house; co. fair; Robert  
Lett, William Miles, Fraser and Julia  
Hiddle deserve mention for good work. George  
Sidney in The Joy Rider 30 (house of  
Milton).

**ROCKLAND.—OPERA HOUSE (John J.  
Bower):** Miss Hobbs 5; played to excellent  
business by Edith Foster Rice.

## MICHIGAN.

**COLDWATER.—TIBBITS OPERA HOUSE  
(John T. Jackson):** Lyman Howe's War Game,  
featuring with his Greater Travel Festival, great-  
ly pleased a large audience March 30. Local  
Society gave two fine performances of Cinder-  
ella 31, 1, under direction of John Wilson  
Dodge. Two Merry Tramps, with Wood and  
Ward and Beanie Bennett, 6. Powell-Cohan Mu-  
sical Comedy co. 11-16. A. G. Field's Greater  
Minstrels 20. Whitney Brothers' Concert 22.  
Daniel Boone on the Trail 25.

**GRAND RAPIDS.—POWERS (Mrs. Bil-  
man):** The Love Cure March 30; very good, to  
good business. John Drew in Incubant George  
31; satisfied good business. Servant in the  
House 7-9. The Music Master 11, 12. Aborn  
English Grand Opera co. 18-20.—MAJESTIC  
(Orin Stahl): Queen 31-2; good, to good  
business. The Little Terror 3-5; pleased very  
good business. Last Lynne 7-10. Catherine  
Countess Stock co. open with The Climbers  
10-13.

**PORT HURON.—MAJESTIC (Sam Hart-  
well):** Sunny South March 26; fair business.  
Montana 27; special Sunday performance, to  
good business. White Alice in The White Sister  
31; one of the best offerings this season; B. R.  
O. sign displayed. Lillian Russell in The First  
Night 2; well received. St. Kimo 3; fair busi-  
ness. Girl of the Mountains 5; poor house.  
Richard Carle in his new play, The Echo, 15.  
Servant in the House 18. Cattle 19.

**KALAMAZOO.—FULLER (W. J. Don-  
nelly):** The Man of the Hour 2; delighted ca-  
pacity house. David Warfield in The Music  
Master 13.—ITEM: The Fuller opened 4 with  
a Spring season of vaudeville, presenting an un-  
usually strong bill, including Bush and Feyer,  
Joie Almsinger, Gertrude Forbes and Co. Harry  
Walman, Shuman and Warren, James J. Morton,  
and the Sensational Wood.

**JACKSON.—ATHENAEUM (H. J. Porter):**  
The Time, the Place and the Girl March 29;  
pleased fair house. Lillian Russell in The First  
Night 30; S. R. O.; excellent attraction. Ly-  
man Howe 2, 3; pleased fair business. Arsene  
Lupin 5.

**ADRIAN.—CROWELL OPERA HOUSE (C.  
D. Hardy):** Lyman Howe (return) March 31;  
to a very large house and pleased as usual. Two  
Merry Tramps 4; to fair business. The Soul  
Kiss 18. Cohan and Powell 18-20.

**OWASSO.—THEATRE (A. H. Cohen, res.  
mgr.):** Cook Stock co. closed a week's engage-  
ment 12 in St. Kimo and The Yale Cowboy;  
business light. Two Merry Tramps 9. The  
Traveling Salesman May 2.

**DOWAGIAC.—BECKWITH MEMORIAL  
(W. N. Sawyer):** The Time, the Place and the  
Girl 1; canceled. Don Phillipini and Band 8,  
afternoon and evening. The Traveling Sales-  
man 18.

**BATTLE CREEK.—POST (E. R. Smith):**  
Hall's Associate Players presented Raffles March  
30, 31 and The Road Agent 2, 3; large houses;  
fairly pleased. The Man of the Hour 1; small  
house; pleased.

**CHARLOTTE.—THOMAS OPERA HOUSE  
(Donovan and Lane):** H. H. Frazer presented  
The Time, the Place and the Girl 2; splendid  
satisfaction; fair house. The Eight Komikal  
Kids, vaudeville, 4-9.

**TRAVERSE CITY.—STEINBERG'S  
GRAND (George S. Chellis):** Daniel Boone on  
the Trail 6; fair offering, to light business. The  
Marks Stock co. 18-23.

**BENTON HARBOR.—BELL OPERA  
HOUSE (J. A. Simon, res. mgr.):** U. T. C. 3;  
fair attraction, to a full house. Prof. Don  
Phillipini and His Band 7.

**CADILLAC.—CADILLAC (Tom Kress):**  
Daniel Boone on the Trail 6; fair offering, to light  
business. Buster Brown 11-15.

**HANCOCK.—KERRIDGE (Max Kerridge):**  
The Wolf 6; to good house; co. made hit. Mrs.  
Leslie Carter 11.

## MINNESOTA.

**FAIRBAULT.—OPERA HOUSE (Kaiser  
and Dibble):** Flora De Voss Repertoire co. in  
Little Alabama March 29. Merely Mary Jane 30.  
Eucher 31. A Romance of the North 1. The  
Wyming Sheriff 2. The Counterfeiters (instal-  
ment); good co.; pleased good business. Van-  
derhilt 4; pleased; fair business. Vanderhilt  
by Paul Goudron 4-7. Polly of the Circus 8.

**WINONA.—OPERA HOUSE:** The Money  
and the Girl 1, with John E. Young, to good  
business. Caribou Bill's motion picture of  
Alaska 2, 3 to well pleased houses. The God-  
dard of Limerick 5. The Top of the World 9.  
Arizona 10. The Girl of the Golden West 11.

**ALBERT LEA.—BROADWAY (F. H. Mal-  
lory):** Polly of the Circus 1; one co., to good  
business. A Pair of Country Kids failed to ap-  
pear 3, on account of illness of leading woman.  
The Girl of the Golden West 5. Top of the  
World 10. Minneapolis Symphony Orchestra 11.

**HIBBING.—POWERS (H. De Chabreau):**  
The Man on the Box (Croucher Brothers)  
March 28; excellent co., in small but pleased  
house. The Wolf 31; excellent co., to pleased  
house.—HEALY'S (J. Barrichieri): The Fisher  
Stock co. indefinite.

**ROCHESTER.—METROPOLITAN (J. E.  
Beldi):** Monte Cristo March 28 to fair business.  
Polly of the Circus 4. The Girl of the Golden  
West 5. Minneapolis Symphony Orchestra 9.  
Morgan Stock co. 11-14. Uncle Tom's Cabin  
25. A Pair of Country Kids 27.

**BRainerd.—PARK OPERA HOUSE (F.  
G. Hall, res. mgr.):** Wildfire 1; delighted small  
house. The Virginian 4 played to fair house;  
saw good satisfaction.

## MISSISSIPPI.

**VICKSBURG.—WALNUT STREET THEA-  
TRE (Henry L. Mayer):** J. E. Dodson March  
28. The House Next Door; strong co. and  
performance; well pleased capacity. The Time,  
the Place and the Girl 4 ends the season here.

**COLUMBUS.—THEATRE (James W. New-  
by):** The Cowboy Girl Stock co. 4-9, with band.

## MISSOURI.

**ST. JOSEPH.—TOTTLE (G. U. Philleary):**  
Columbus Club Minstrel March 31, 22 pleased  
two crowded houses; Joseph Quinn, A. Cor-  
coran, and Robert Gallagher, were the ballad-  
ists; Frank Lawlor, George Meisner, Kara Har-  
rison, Eddy Cahill, Billy Schiele, and Bonnet  
Horton deserve special mention for their good  
comedy work. George Arliss in Septimus 31;  
was one of the big events of the season; the co.  
was perfection; the star and Emily Stevens shar-  
ing chief honors; business good. The Climax  
4, 5. The Third Degree 6, 10. Madame Mar-

cella Bembich 8.—LYCEUM (G. U. Philleary):  
W. B. Patton in The Blackhead 27, 28; pleased  
fair business. Miner's Americans 31-3; un-  
usually good; scored heavily with good business.  
Go-Won-Go Mobawh 3-5. Williams' Imperials  
7-9.—ITEM: T. M. A. No. 48, gave two bene-  
fit performances 31, 2 at Patunges to packed  
houses and realized about \$300 as their share  
of receipts. Both amateur and professional per-  
formers took part.

**HANNIBAL.—PARK (J. B. Price):** The  
Hickman-Benson Stock co. March 28-3 in reper-  
toire. Plays: The Sweetest Girl of All, St.  
Kimo, Human Slave, Bonnie Annie Laurie, The  
Burr and the Lady and The Gamewinner;  
good co.; business fair. The Climax 4. The  
Little Homestead 9. Henry Miller in Her Hus-  
band's Wife 11. The Flower of the Ranch 15.

**CARROLLTON.—WILCOXSON (W. H.  
Hutchinson, Jr.):** W. B. Patton in The Black-  
head 31; always a favorite here; pleased  
a good house. A White Elephant 4; directed  
by J. A. Darrah, assisted by local talent, under  
the auspices of the B. P. O. S. Lodge, No. 415;  
gave a delightful performance, which pleased a  
large house. The Flower of the Ranch 11.

**JOPLIN.—THEATRE (W. W. Bray):**  
Blanche Walsh in The Test 11.—NEW CLUB  
THEATRE (L. F. Ballard): Louisa Hutchinson  
Stock and the Lady and The Gamewinner;  
good co.; good co. and house. Dorothy Morton  
in Widow Jones 4.

**KIRKSVILLE.—HARRINGTON (H. S.  
Swamy):** North Brothers March 28-2; pleased  
good business. Third Degree 11. Minneapolis  
Symphony Orchestra 13, 14. The Great Divide  
15. Traveling Salesman 23.

## NEBRASKA.

**LINCOLN.—OLIVER (F. O. Zehrung):**  
Blanche Walsh in The Test March 30; excellent  
to a good house. Max Fisman in Mary Jane's  
Pa 1, 2; good, to very good houses. Blanche  
Jants in The Fair Co-ed 3. The Climax 7, 8.  
Al. Field's Minstrels 9.—LYRIC (L. M. Gor-  
man): The Red House 23-24 proved a good at-  
traction to good business. Temperance Town 4-  
9.—ORPHEUM (H. E. Billings): Offered an  
excellent bill 23-24 to good houses.—ITEMS:  
Max Fisman closed his road season here 2, and  
the co. will proceed to New York where it will  
disband.—Leora Moore, late of the Brewster's  
Millions co., is visiting her sister in this city,  
prior to her departure for London, where she  
will appear next season.—Lloyd Sabine has been  
engaged as the new leading man at the Lyric to  
succeed Mr. Denethorne, and will appear in A  
Temperance Town 4-9.

**KEARNEY.—OPERA HOUSE (J. F.  
Saup):** The Girl of the Golden West March 24;  
excellent production, to fair business; Myrtle  
Tannehill scored heavily. Max Fisman in  
Mary Jane's Pa 29; fair business; the usual  
artistic Fisman performance and audience de-  
lighted. The Great Divide 5. Pleasant per-  
formance to mediocre business. Unpleasant Sum-  
mer weather has hurt all indoor attractions.  
Charles B. Hanford in The Taming of the  
Shrew 12. The Lion and the Mouse 19; will  
practically close the season here.

**NORFOLK.—AUDITORIUM (M. W.  
Jenck):** The Girl of the Golden West March  
29; excellent co. to large business. Northeast  
Nebraska Teachers' Association 31-2. The Mat-  
inee Musical Comedy co. 12. The Traveling  
Salesman 16.

**GRAND ISLAND.—OPERA HOUSE (H. J.  
Rachtenbach):** Max Fisman March 30 delighted  
packed house. Top of the World 1. Fine attrac-  
tion; pleased big business. Romantic Comedy  
co. 2; packed house. The Great Divide 6.

**FREMONT.—LARSON (W. A. Lowry, res.  
mgr.):** Max Fisman in Mary Jane's Pa March  
31; packed house; Fisman is a favorite here.  
Great Divide 11. Traveling Salesman 14.

## NEW HAMPSHIRE.

**DOVER.—CITY OPERA HOUSE (Charles  
E. King, res. mgr.):** King's pictures 2;  
delighted good business; matinee and night.  
Same 9 and every Saturday. Creature and His  
Band 6. Man of the Hour, booked for 8, can-  
celed.

**PORTSMOUTH.—THEATRE (F. W. Hart-  
ford):** Vaudeville and pictures March 31-2;  
good business. Prince and Princess 4, 5; big  
houses. Creature and His Band pleased good  
house matinee 6. Man of the Hour 9.

## NEW JERSEY.

**TRENTON.—TAYLOR OPERA HOUSE:**  
The Champion Stock co. March 28-2, this being  
its second visit this season, and meeting with  
the same success it did at first, which was big  
houses and excellent business. Reception satis-  
faction to the audience. The co. is one of the  
very best that visits us and in addition to the  
high class plays, several excellent vaudeville  
acts are given between the acts. The plays  
produced during the week were: The Panther,  
A Wife's Reception, Across the Atlantic, The  
Lamb and the Brute, Sherlock Holmes, Charity  
Hall and The Powers That Be. The Red Moon  
11-13. Kyrie Bellow 14. Cohan and Harris  
The Girl in Waiting 15.—ITEM: We are to  
have a stock co. at Taylor's this summer. Ar-  
rangements have progressed to that point that  
a leading man has been secured in Louis Leon  
Hall, who is at present at Payton's Lee Avenue  
Theatre, Brooklyn. All the new plays obtain-  
able for stock will be presented by a co. that  
will be fully competent to do them justice, while  
the costumes and mounting will be of the best.  
The season will open May 9.

**BURLINGTON.—AUDITORIUM (Charles  
M. Lanning):** A decidedly dull week, nothing  
"happened in" to amuse but the usual midweek  
vaudeville given 31. The bill gave almost sat-  
isfaction, as it contained many numbers. A  
fair audience was present. Special vaudeville 7.  
Ella Bennett 20.—ITEMS: Westley McOne, of  
Pittsburgh, was suddenly taken ill while sil-  
ling an engagement in this town 2. A day of  
stormy work, coupled with indigestion, did  
the trick. The house of Vaipo, known as the  
wizard of melody, has been brightened by the  
arrival of a little guest; said guest will be  
taught to say "nana."—Manager Lanning  
drove his Buick car to Atlantic City 3 to win  
Mr. Lanning, who is enjoying the game, dis-  
tress and Ingram will be with well known  
burlesque co. next season. They have just re-  
turned from a successful tour through the  
South.

**PLAINFIELD.—THEATRE (Proctor and  
Sanderford):** The Part 7, 8, a three-act com-  
edy by Tom Barry; excellent production, carry-  
ing six people; well received by small but ap-  
preciative audience; novel theme, presented in  
a delightful and entertaining manner. John  
Westley as young Coventry Petmore, a fanatic

# OPERATOR WANTED BY Lyman H. Howe

Must be electrical expert; experienced in  
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**LYMAN H. HOWE**

Wilkes-Barre, Pennsylvania.

and idealist, who has chosen for his mission on  
earth the elimination of the divorce evil. He  
comes as a guest at the home of the Rev. James  
Edward Mitchell, whose parish is a hotbed of  
matrimonial difficulties. Frank Gilmore as the  
clergyman handles well a rather difficult part,  
that of an optimistic, egotistical individual who  
is suspicious of his wife and jealous of the  
chauffeur. Charlotte lives as Beatrice, the  
clergyman's wife, was pleading in her role as  
the much misunderstood one. The character of  
Judge Mitchell, father of the minister, is ad-  
mirably taken by James Lackaye. The Judge is  
notorious as a divorce court justice and is bi-  
terly denounced by young Petmore, who in a  
torrent of words speaks the truth in a convincing  
yet highly amusing style. To try out his  
idealistic scheme The Upstart arranges an ap-  
pointment between the clergyman's wife and the  
judge's chauffeur. Ralph Stuart as Larry O'Neill,  
the chauffeur, makes the most of the part. The  
motor car breaks down and the eloquent falls.  
While the theory doesn't prove altogether prac-  
ticable, still with the practical, common sense  
assistance of the judge, husband and wife are  
reconciled and The Upstart scores his first suc-  
cess. The cast included Frank Gilmore, Char-  
lotte Ives, James Lackaye, Ralph Stuart, Walter  
S. Howard, and John Westley. A Gentleman  
from Mississippi 11. Black Pat 16. Three  
Twins 30. The Servant in the House May 7.

**ATLANTIC CITY.—NIXON'S APOLLO  
(Fred E. Moore):** Henry B. Harris presented  
Winchell Smith's new comedy, Bobby Burnt,  
here, for the first time on any stage, 4-7, with  
Wallace Eddinger, who was featured in the  
leading role and who has always been a great  
favorite here. His complete, all-around talent  
former work and responded to numerous curtain  
calls. The following excellent cast deserved  
much praise: Jack Webster, George A. Wright,  
Fred G. Strong, John O'Hara, Charles Lane,  
Raphy Holmes, Harris L. Forbes, James Mor-  
rison, Louis Kimball, George Swelley, Francis Gil-  
lan, Sam Hughes, Will Cohan, Frank Daniels, Jr.,  
B. Hillman, Willette Kershaw, Ruth Howe,  
and Eleanor Washington. The performance was  
greatly enjoyed by large audiences. Marie  
Cahill in The Boys and Betty 8, 9.—SAVOY  
(Harry R. Brown): M. Fairley in La Belle French  
Opera co., of New Orleans, with 150 people, 4-9,  
in repertoire, pleased fair attendance. Sam  
and Lee Shubert's Madam Troubadour, with an al-  
star cast, 11-17.

**PATERSON.—LYCEUM (F. J. Gilbert):**  
Offered Henry B. Harris' production of The  
Lion and the Mouse, with Oliver Donat Byron  
as the leading role, 4-9; the supporting co. was  
one and the leading large and fashionable audi-  
ences; the starting of the play was also perfect,  
as is usual with the Harris co. George Sidney  
in The Joy Rider 11-13. Three Weeks 14-16.  
Via Wireless opens for a week's visit 18.—  
EMPIRE (A. M. Brugesman): presented a  
vaudeville bill 4-9 which proved a good attrac-  
tion. The bill: Gare and Delaney, Muriel Win-  
dover, Dorothy De Schell and co., William Sisto,  
Sidney James and co., and Transfield Comedy  
Circuit.—ITEM: Manager (Gilbert) of the Ly-  
ceum, has faced so well with the high class at-  
tractions this season that most of his time for  
the coming season will be devoted to them.  
Every one of the better class co. did a the-  
atrical, while the cheaper melodramatic offer-  
ings suffered. They have seen their day, in this  
locality at least.

**RED BANK.—LYCEUM (Fred Frick):** The  
Will Comedy co. opened week's engagement 4 to  
Two Old Cronies, to good business; Sweetheart  
8. Atlantic City 8. Two Jolly Widowers 7.  
Lyceum entertainment for the Long Branch Hos-  
pital 11.—ITEM: Walter Willis and Dolly  
Hutchinson, late of The Top of the World co.,  
are in the Will's co. and both making individual  
hits.

## NEW YORK.

**ALBANY.—HARMANUS BLECKER HALL  
(J. Gilbert Gordon, res. mgr.):** The Cornell  
University students in their original production  
of The Mist Man, a musical comedy, drew a  
capacity audience and scored a positive success.  
March 31, the chief roles were admirably  
played by J. S. Farnett, Jr., T. R. Cox, G. F.  
Pond and J. C. Von Glahn. The Southern  
Markets magnificent production of Romeo and  
Juliet 4 proved one of the events of the season;  
an audience that completely filled the house at-  
tended a most hearty reception to these talen-  
ted artists. The supporting co. was well bal-  
anced and added much to the finished perfor-  
mance. Bert Lynde Stock co. 5-9 in The Great  
Divide drew largely and pleased the patrons of  
popular price stock offerings. Next week, Brothers  
of Fortune.—PROCTOR'S (Howard Graham,  
res. mgr.): Edwin Barry and co. topped a  
splendid bill 4-9 and were repeatedly encored by  
packed houses entire week.—EMPIRE (James H.  
Rhodes, res. mgr.): Al. Brown in Big Show 3, 4,  
with Edwin Morris and Johnnie Moore as chief  
funmakers, presented a satisfactory programme  
to full house. The Dainty Duchess 4-9 played  
to good business. Frederick Ireland and co. and  
the La Belle Trovone were the added attractions.  
Rode's Knickerbockers 7-9. World Banters 11-



**19. Trocadero 14-16.**—**GAITY** (H. B. Nichols): *Curly Corner* 11-12. Had a prosperous engagement. The olio was above the average and included Yale Sisters, Mardo and Hunter, Nichol W. Craig, MacLach and Levering, Bohemian Burlesquers 4-6, with Andy Gardner and Ida Nicolai in leads, in connection with the Volney-Neison short pictures, which brought the house light since ever seen here. Drew full capacity business. Jolly Girls 7-9. Fay Foster 11-12. Moulin Rouge 14-16. **ITEMS:** J. Gilbert Gordon, resident manager of the Hall, was the guest of the Frisco at the George M. Cohan dinner at Hotel Astor, New York, 2. Eugene Shakespeare, late of the Lytel Stock co., has signed with Margaret Anglin.

G. W. HERRICK.

**ELMIRA.**—**LYCEUM** (Lee Norton, manager): Our New Minister 8; two fair houses. Henrietta Crossman in *Sham*; splendid production; fair house. Miss Crossman was seen at her best and a strong supporting co. included Ida Westerman, Marjorie St. John, Emma Butler, Charles Walcott, Inez Plummer, Gertrude Clemens, Paul Dickey, Albert Brown, Frank R. Jamison, Henry Bergman and Aubrey Noyes. Frital Schell in *The Prima Donna* 7. *Howe's* moving pictures 8. Beverly 9. The Yankee Prince 12. **FEDERATION** Academy Minstrels 13-16. **ITEMS:** Henry Taylor, recently appointed manager of Horick's, is returning from the West Indies, and will at once assume the direction of affairs at that house, preparatory to the opening of the opera season, which will run until Sept. 1. A unusually large and strong co. is being gathered and the repertoire of offerings will be a most brilliant one. Herbert Salinger, former manager of Horick's, and the present stage manager of Joseph M. Gates' production of *Bright Eyes*, assumed Cecil Lean's role in that production 2, when Mr. Lean was taken suddenly ill, and has been playing it since with much credit to himself. Business men of Bath, N. Y., are considering the plan of erecting a modern theatre there. Max Brown, for several years musical director of the Bath Theatre, has assumed a similar position with the new Happy Hour Theatre. James Murray has joined The Third Degree.

**ROCHESTER.**—**THEATRE** (M. R. Wolf): De Wolf Hopper in *A Matinee Idol* pleased large houses 5, 6. Mr. Hopper's personality and particular brand of humor make the play go and win for it decided approbation. He was well supported. Ruth St. Denis in her *Elindoo* Dances 7-9. *Three Twins* 11-12. **LOOK'S** (F. G. Parry): *Fluffy Bunnies* 4-6, with Florence Gear in the title role. The comedy made a decided hit. She sang with much vivacity and was supported by an excellent co. Harry H. Roche extracted some rare humor from the role of Augustus Traddles, while John J. McQuinn was seen and heard as Nogie. Hanlon's *Superba* 7-9. With new scenic effects and somewhat revised, this old familiar scene drew well and pleased large houses. School days 11-12. **CORINTHIAN** (H. G. Jacob): The Trocadero held the Corinthian stage 4-6 and drew well. Two burlesques were given, *Sweeney's* *Finian* and *The Isle of Nowhere*. The chorus in large and beautifully costumed, the principal comedian, and much might be said in praise of the production. The University of Rochester sophomores are busy preparing for the presentation of *The Invasion*, a musical comedy by Joseph L. O'Connor and Norman Nairn, which will be given May 19, 20 at the university gymnasium.

E. G. ZIMMER.

**SYRACUSE.**—**WIRTING** (John L. Kerr): De Wolf Hopper in *A Matinee Idol* amused good houses 1, 2. Bright Eyes 4-6 proved greatly funny entertainment and drew well. Cecil Lean was unable to appear, owing to illness. The Comedians 14-16. **BASTABLE** (S. Bastable): Viola Allen in *The White Sister* drew large houses at advanced prices 1, 2. The support included James O'Neil, William Farnum, Miss K. Gale and Fannie Addison. Fannie who gave an impressive performance. *Superba* went as well as ever 4-6. *Fluffy Bunnies* 7-9. Monday 11-12. Thursday 14-16. **ITEMS:** Francis P. Martin, resident manager of the Wirting, is recovering from an operation recently undergone at a local hospital. George Hanlon, one of the original Hanlon Brothers, and now seventy years old, was here as stage manager of *Superba* 4-6.

E. A. BRIDGMAN.

**BINGHAMTON.**—**STONE OPERA HOUSE** (O. S. Hathaway): With the appearance of *Grace La Rue* in *Molly May* 4 the Stone Opera House opened under the new management of O. S. Hathaway and was well attended. Miss La Rue sings charmingly and dances with good grace. Mr. Grant is a young, light comedian of decided ability and cleverness. James Sullivan made the senator, with his shattered English, amusing. Kate Hollis, Frances Keenan and Clara Farm were excellent. E. H. Sothorn and John Marlowe in *Romance* and *Julius* 5, was the women's great event. Mr. Sothorn enacted *Romance* with a touch of melancholy mingled with romantic fervor. Miss Marlowe, with her enchanting little mannerisms and her infinite modulations of voice, made a charming Juliet. A notable performance was that of Frederick Lewis as Mercutio. The nurse was splendidly acted by Eugene Woodward. John Maurice Sullivan was excellent as Benvolio. Capital work was done by Howland Buckstone as Peter, John Taylor as Lord Capulet and Malcolm Bradley as the apothecary. Beverly 7. **ITEMS:** Samuel Bennett, who for twenty years has been stage manager at this house, leaves and his place is taken by Wilson Gale, of the Amory Theatre. It is announced that only union stage hands and a union orchestra will be employed at the Stone hereafter. The present orchestra will refrain from playing at this house until unionized. Charles Donley, the popular treasurer at the Stone, will continue in that position. The Orpheus Dramatic and Choral Society, of this city, has completed arrangements with Manager O. S. Hathaway to present a season of light and musical comedy during the summer. Charlotte Loring, the well known singing and dancing comedienne, has been secured to head the productions of the society. Miss Loring is unusually popular in this city and will be assisted by a number of prominent professionals. The Orpheus Society consists of about a hundred local singers and musicians. M. J. Franey is president, Joseph Boland vice-president, H. E. Hennessey secretary and P. Joe Condon treasurer. Frederick S. Smith will be the musical director.

**ROME.**—**LYRIC** (Edward J. Gately): The first week of the Summer vaudeville March 28, was a very successful one, the house being filled at every performance. *Ye Olde Home Chords* and *Bole and Lane*, sharp shooters, were excellent, and Frank and Sadie Harigan, comedy, and Florence Warrell, dancer, seemed to please. W. F. Fitzgerald, who portrayed all the different characters in a comedy making the different changes in costume with great rapidity, was first class. Dean and Sibbey, in comedy sketch, and Krimy and Fay, in their high-class

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balancing act, were very meritorious, and Sasha Gordon, the Russian violin soloist, was most excellent. The pictures (Licensé), which were good, and the complete orchestra, which rendered excellent music throughout the performance, rounded out a splendid entertainment. Owing to other engagements vaudeville was dispensed with this week. Molly May held the boards 6 and delighted a large house. Grace La Rue, as Molly May, and Sidney Grant and Jack Willoughby were delightful, and they were obliged to respond again and again in their dance. The play is very well staged and the co. competent. St. Mary's benefit 8; to packed house (local). *The Passion Play* (local) 9.

**WATERTOWN.**—**CITY OPERA HOUSE** (W. Scott Matraw): *The Girl from the U. S. A.* 2; fair, to good business. *The Home Minstrels* were repeated 4; to excellent attendance. Eugene Asker's monologues scored again; solos by Winslow, Truchman, Lewis, La Quo and Howard received many encores; Robin, the juggler, presented act that was warmly received;

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## LEW FIELDS AS OLD DUTCH

Week of April 15

## BLANCHE BATES IN THE FIGHTING HOPE

quartette and chorus numbers of first part arranged by Lewis. Mary Manning in *A Man's World* 15. The Holy City 8. **ITEMS:** Karl E. Willis succeeds E. Bruce Fraser as manager of Antique Theatre. The automobile show at the State Armory this week is drawing large attendance. The Opensburg Clubmen's Minstrels were presented in that city March 31. First part unusually good. Olio consisted of Raymond Wiley, boy soprano, assisted by quartette; J. A. Conarty, monologist; Butler and Kellogg, comedy sketch. Performance repeated 3. Clarence Bennett, star in *The Holy City* will deliver a lecture in High School Auditorium after 8:30, his subject being "The Life of Shakespeare." Captain Hackett will be presented by Sacred Heart Dramatic Club 27. The carnival to be held by local Elks has been indefinitely postponed.

**TROY.**—**RAND'S OPERA HOUSE** (H. T. Thompson, res. mgr.): The Nancy Boyer Stock co. opened 4, and is giving splendid satisfaction to the audiences. The opening play, *The Girl from Out Yonder*, 4-6, proved a good open-

**NEW YORK THEATRES.**  
**LIBERTY** Theatre, 43d St. West of B'way Evs. 8:15. Mats. Wed. & Sat. 2:15. Manager: Klaw & Erlanger. CHARLES FROHMAN presents THE FANTASTICAL MUSICAL COMEDY

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## MRS. FISKE AND THE MANHATTAN COMPANY in "HANNELE"

By Gerhart Hauptmann. Preceded by "THE GREEN COCKATOO" By Arthur Schnitzler. Owing to many requests from Matinee of "Pillars of Society" by Mrs. Fiske and the Manhattan Company will be given Thursday next.

**NEW AMSTERDAM** Theatre, 43d St. West of B'way. Evs. 8:15. Matinee Wed. and Sat. 2:15.

## A SKYLARK

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The New Whimsical Musical Comedy,

## A SKYLARK

With a Cast of 100 Book and Lyrics by William Harris, Jr. Music by Frank G. Dossert

ing play, *Fals* 7-9. *Sweet Clover* 11-13. The Belle of Richmond 14-16. The co. included Nell Hickey, Henry Testa, Edward Barton, George Harris, Clifford Hyde, Ethel Bates, Leah E. Nelson and Nancy Boyer, and were each to their several parts, and Miss Boyer is making many friends. The engagement of six weeks promises to be very successful.

**SARATOGA SPRINGS.**—**BROADWAY** (John C. Grant): *Orpheus* Stock co. closed a good week's business 3 with *The Little Gray Lady*. Emma Huntington in *Polly Primrose* 6 gave an excellent production to a large and greatly pleased audience. *Harmonies* Minstrels 11. The First Walpurgis Night 12. **ITEMS:** Emma Huntington, her father, Edward Huntington, and Bertha Thorne were the guests of Fred O. Mallory, treasurer of the Broadway, during their stay here.

**ONEONTA.**—**THEATRE** (Frank Foster): Phil Ott's Comedians 1, 2; proved themselves clever entertainers and packed the house the second night. Under Southern Skies 3; good co.; pleasant fair house. Our New Minister 4; an old play, but still seems to make good. O. G. Delamater and William Norris, Inc., presented Beverly 6 to a large and well pleased audience. Justina Wayne, as Beverly, was a typical American girl; in fact the whole co. deserves creditable mention.



**SCREENSTADY.**—VAN CURLER (Charles G. Mearns): Drama "Dancing and her stock on, playing in variety houses (indirectly); good business. —HAWK (Charles Taylor): The Dainty Duchess on 7-9; good business; excellent. —Tremor 11-12; excellent; business good. —KIRBY: Miner's Bohemian Burlesques 7-9; good. —Merrill: House 11-12; good; business fair. —LEMOY: Orville Marshall and Carmen Meils and others in opera 8.

**FOURTH AVENUE.**—COLLINGWOOD OPERA HOUSE: Nancy Hayes on March 22-23; good business all week; plays: "Trooper Gilla, The Girl from Out Yonder, The Woman's War, Polly Primrose, Sweet Clover, Belle of Richmond, The Fire Brigade (local) 4; good attendance. —Pittman: The Merry Widow 8. The Black Patti 14.

**UTICA.**—MAJESTIC (J. O. Brooks): Under Southern Skies 4; matinee and evening. Ruth S. Davis 1. —Majestic Stock on, opens 11. —NEW ORLEANS AUDITORIUM: San Monique 1-9; by students of Ulen from Audubon; played crowded houses. —HUBERT (W. D. Fitzgerald): Good vaudeville bills drew crowded houses 4-9.

**PALMYRA.**—OPERA HOUSE (H. L. Averill): Daniel Boone on the Trail 1; only fair, to fair business. —Pictures and Edward Vinton on 11-12; good business. —Buckley: Very good show. —Pictures and Vinton 8; fair, to (return) and Iva Davis, solid; to good business. —Ingomar 8. Pictures and the Great Dip-dip 9.

**NEWARK.**—SHERMAN OPERA HOUSE (Claude Palmer): Daniel Boone March 31; fair, to light business. —The Rivals, by Outgate March 31; played fair house. —Gloria 4; to good business. —The Girl from Boston 11-12. —Mya Stock on 11-12. The Girl from Boston 22. Moving pictures, on all unengaged nights, continue to draw good houses.

**NEWBURGH.**—ACADEMY (Fred M. Taylor): In Panama 2; to good business; pleasing performance. —Moving pictures 4; to good business. —Moving pictures 11, 12. Black Patti 13. Moving pictures 14-15.

**AUBURN.**—NEW JEFFERSON (Hale Circuit Co.): De Wolf Hooper 4; good house. —First night, excellent business. —Junkies Prince 14. —BUTTS GRAND (J. M. Rose): Harvard Comedy co. 4-9; good business. Same on 11-12.

**CONHOES.**—NEW THEATRE (Brewster and Mearns): The Clara Turner co. 4-9; played well filled houses and presented a Modern Lady and The White Slave. —PROCTOR'S (P. F. Proctor): George Sidney in The Joy Ride 14.

**JAMESTOWN.**—SAMUEL'S OPERA HOUSE (J. J. Waters): A Gentleman from Mississippi 2; matinee and night; very good business and performance. The Girl from Rector's 5. Under Southern Skies 15. Beverly 16, matinee and night.

**WILKINSON.**—OPERA HOUSE (Ben Schirmer): Park 8-9. —GRAND (William Douglas): Policy changed to vaudeville for summer and opened March 20 to good business. —STAR (J. Conklin): Good houses 22-3.

**KINGSTON.**—OPERA HOUSE (C. V. Du-bols): In Panama 1; played capably. Beverly 3; good, to capacity. Merry Widow 8. —ORPHEUM (M. H. Frankholt): Belgrade Stock on, for indefinite time.

**CORTLAND.**—THEATRE (L. M. Diller): Partello Stock on, March 22-23; good co. and business. Under Southern Skies 6. Beverly of Grandtark 13. —ITEM: Partello Stock co. closed their season 2.

**GENEVA.**—SMITH (F. K. Hardison): Under Southern Skies 7. The Girl of the U. S. A. 9. Uncle David Holcomb 18. Fluffy Ruffin 22. —HARRY'S PICTURES 25.

**BONWELL.**—SHATTUCK OPERA HOUSE (Charles S. Smith): The Girl from Rector's 11. A Yankee Prince, with Tom Lewis, 13. Local Choral Society Concert 19.

**LOCKPORT.**—HODGE OPERA HOUSE: Under Southern Skies 9. The Girl from the U. S. A. 13. Fluffy Ruffin 18. Chanancy Olet 25.

**CORNING.**—OPERA HOUSE (Ernest J. Jack): Our New Minister 8; fair house. —Under Southern Skies 11. The Girl from Rector's 12.

**BATAVIA.**—DELLINGER OPERA HOUSE (W. F. Hays): Daniel Boone on the Trail 4; played good business.

**WELLSVILLE.**—BALDWIN'S (Interstate Amusement Co.): The Girl from Rector's 9. —PLATTSBURGH.—THEATRE (M. H. Farrel): Ott's Comedians 10, 11.

#### NORTH CAROLINA.

**GREENSBORO.**—OPERA HOUSE (S. A. Schloss): The Land of Nod 4. —ITEM: A great paper battle has been going on for past week on account of billboard advertising this co. and Resident Manager Tate has been indicted for allowing the pictures to be posted, with the result that the advance sale of tickets boomed and all of them were sold at noon 7. It is thought that an effort will be made to stop the performance.

**ASHEVILLE.**—OPERA HOUSE (S. A. Schloss): Manhattan Opera co. March 22-13; continued to play good business. —AUDITORIUM (S. A. Schloss): Land of Nod 4 and matinee; played two good houses.

**ROCKY MOUNT.**—MASONIC OPERA HOUSE (John L. Arrington): Lyman Twins March 22-23; good house; played. —Grandtark 8. —GOLDSBORO.—MESSENGER OPERA HOUSE (S. A. Schloss): Grandtark 2; good co.; fair business.

#### NORTH DAKOTA.

**JAMESTOWN.**—OPERA HOUSE (Morris Beck): The Virginian March 22; played good house. House of a Thousand Clans 12.

**WAPETON.**—OPERA HOUSE (Ed. Tierney): The Isle of Spice 3; fine co.; excellent performance, to a full house.

**GRANDTARK.**—OPERA HOUSE (H. L. Haumann): Wildfire March 22 to a crowded house; co. good.

#### OHIO.

**URBANA.**—CLIFFORD (Edward Clifford): St. Elmo 7. Harriet Vaudeville co. 11-12. Third Degree and Field's Minstrels later. —ITEM: Frank M. Swan, late editor of the Barker New York "Register," has joined the Harriet Vaudeville co. for advance work. This co. closed their summer season at Bowling Green, Ohio.

—Hiner Fritz will be home next week, when The Girl of the U. S. A. closes their season. —WILLIAM H. MCGOWN.

**SPRINGFIELD.**—FAIRBANKS (Harry A. Ketchum, bus. mgr.): Alma, Wm. Webster 23; March 20 was thoroughly appreciated by light business. The Servant in the House 31 was duly presented and was well received by light patronage. —Wolfgang-Nelson pictures 1-2 to light attendance. —Glad Hand Concert (local) 3. —Lillian Russell in The First Night 9. J. E. Dodson in The House Next Door 12. William Collier in A Lucky Star 14. —GRAND (Springfield Theatre Co.): Allen Stock co. and Ethel May 22-3 closed in The Man Outside. Down Where the Bottom Blossoms Grow. The Heart of Virginia. The Cowboy. A Gentleman from the South. When Man Finds His Mate, and A Soldier's Sweetheart; good business.

**AKRON.**—COLONIAL (F. R. Johnson, mgr.): William Collier in A Lucky Star 11. The Newlyweds 14 (return). Burr McIntosh in The Gentleman from Mississippi 15 (return). —Bowe's picture 19. The Yankee Prince 22. —GRAND (O. L. Elmer): Springfield 11-12; 23-24 drew well and gave satisfaction. —Fantasie World 4-8 amused to good business. In Wyoming 7-9. Daniel Boone 11-12. Montana 14-15. —Harvard Daily in Sweet Innafallen 18-20. May Irwin in Jim 23. China Town Trunk Mystery 24-25. —J. M. Russell 11-12; played good business. —ITEM: Beatrice McCune, prominent member of the (Akron) Tuesday Musical Club, will spend the month of April in New York City.

**DAYTON.**—VICTORIA (William Sander): Adolf Phillips co. in Alma Wm Webster 24; March 22, played good house. Wolfgang-Nelson pictures 20, 21; good; fair business. —Servant in the House 1-2; excellent co.; good business. —Olga Netherland 7. Lillian Russell 8. Rose Stahl in The Chorus Lady 11. John Drew in Pleasant George 12. J. E. Dodson in The House Next Door 14. —NATIONAL (Gill Barrows): Just a Woman's War 22-23; fair; light business. —Young Buffalo 11-12; played good business. —Rose Melville in Six Hopes 4-9; R. O. Newlyweds 7-9. Arrive-Denton Stock opens 11 for ten weeks; Lola Downin leading; opening in Heart of Maryland, 11-12.

**SANDUSKY.**—THEATRE (V. O. Woodward): The Manhattan Stock co. which opened a week's engagement March 27, continues to do excellent business. —Repertoire for week: Henry of the Blue Ridge. The Slave Girl. Prisoner of Andersonville. The Man of Mystery. The Power of the Press. The Girl and the Gambler, and The Man from Sacramento. Vaudeville attractions being The Great De Vilbe, Russell Ritters, Bertine Faranworth, Jack Hall, and the Electric Trio.

**BELLEFONTAINE.**—GRAND (O. V. Smith): Amgen Stock co. March 22-23; good co. and business. Plays: Falsely Accused, A Gambler's Romance, Taming a Woman, St. Elmo, Wintergreen Farm, The Irish Detective, The Hypnotist, Robert Macaire. —ITEM: Manager Smith says he is very desirous of obtaining one or two good repertoire co. for May, as he expects to run summer stock. This announcement greatly pleases theatregoers here.

**LIMA.**—FAUROT (L. H. Cunningham): Ye Colonial Stock co. March 21-22. Under the Stars and Stripes 31, 32 military drama by George H. Hoeky; played fair house; drew fair attendance. —Lyman Howe 2, 3. Arzene Lupin 4; played light business; deserved much better. The Witch's Secret (local) 6 by S. O. Rose Dramatic Club. Lillian Russell 7 and Vogel's Minstrels 9.

**MARIETTA.**—AUDITORIUM (L. M. Luchs): St. Elmo March 22; fair to good house. A Stubborn Cinderella 31 with Harry Stone; good performance and business. —Mile, Partello in The Soul Kiss 1; fair co. and good business. The Three Twins (return) 5. Polly of the Circus 7.

**BUYRUS.**—OPERA HOUSE (W. F. Gehrich): Deussen University Glee Club March 31; played good business. The County Sheriff 4; fair business and performance. —Killey's Band 6 (matinee). Elks' Memorial Services 10. —Lyman H. Howe (suspense King's Daughters) 11. Vogel's Minstrels 12.

**ASHTABULA.**—LYCEUM (S. F. Cook): Ralph Ringham, entertainer, under direction of city lecturer course, gave satisfactory production, to capacity house. The Grubstone Stock co. opens here 11-12. The Traveling Salesman to come. —ITEM: This theatre has been receiving a general overhauling.

**HAMILTON.**—SMITH'S (Tom A. Smith): Buster Brown March 22; fair business. —Norman Blackett in Glassmire 27; good performance, to fair house. The Lid Lifters 3-9. A Woman's Way 10. Third Degree next.

**CONHOCTON.**—SIXTH STREET THEATRE (John Williams): Wolfgang and Nelson pictures 4 failed to please fair business. —Three Twins 7; good co. —Pleasant S. R. O. Gay Stock 11. Hyde Theatre Party 8. Local attraction 22. Daniel Boone on the Trail 23.

**Tiffin.**—OPERA HOUSE (O. F. Collins): The Colonial Stock co. closed a fair week's business 2, preventing evils of Society, Slaves of the Orient, Tempest and Sunshine, St. Elmo, Dr. Jekyll and Mr. Hyde, At Sunrise during the week general satisfaction. The Soul Kiss 11. —FORTSMOUTH.—GRAND (O. F. Fitzley): The Three Twins March 20; gave excellent performance, to S. R. O. house. St. Elmo, matinee and night, 1; played fair business. —Soul Kiss 6. Howe's pictures 8. Duncan Hymnody Comedy co. 11-12.

**STURBENVILLE.**—GRAND (A. M. Morley): The Ideals 1; fair business. The Man on the Box 2 played small audience. —Polly of the Circus 4; good co.; deserved much better house. —Lyman Howe 14. Our New Minister 15. Rose Stahl 21. Under Southern Skies 22.

**WARREN.**—OPERA HOUSE (John J. Murphy): Hyde's Theatre Party co. March 22-23 in The Meddler, Chimmie Fadden, A Gilded Fool, Still Waters Run Deep, A Scrap of Paper, and The Texas 1; to good business.

**CAMBRIDGE.**—COLONIAL (Hammond Brothers): Polly of the Circus March 31 (return); fair house; very pleasing performance. A Stubborn Cinderella 1, with Harry Stone; good house; performance satisfactory.

**WOOSTER.**—OPERA HOUSE (Kettler and Lamb): The Ambrose College Dramatic Club March 29; good entertainment to a poor house. The Killey Band 6, matinee and evening; played good house. The Manhattan Stock co. 11-12.

**NORWALK.**—GILSON (W. A. Roscoe): The Gentleman from Mississippi 11. —ITEM: A Stubborn Cinderella 8 cancelled, making the second time this season this attraction has been booked here and failed to appear.

**FINDLAY.**—MAJESTIC (C. L. Gilbert): Elks' Minstrels 7, 8. The Soul Kiss 9. Stubbhorn Cinderella 14. —Lyman H. Howe 20. —POMEROY.—OPERA HOUSE (J. M. Kaufman): Paul Gilmore 1; good house; pleasant. Coburn's Greater Minstrels 6.

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**FIQUA.**—MAY'S OPERA HOUSE (Charles H. May): Rose Stahl in The Chorus Lady 13. The Third Degree to follow.

**DELPHOS.**—SHIRTER'S OPERA HOUSE (P. H. Stamp): Keith Stock co. 4-9; excellent co.; played good audience. Plays: My Jim, McCarthy 9.

Never Too Late to Mend, The Great Diamond Mystery, The Peddler, A Romance of Ours, Howlow, Why Jones Left Home, Slaves of Fashion.

**UPPER SANDUSKY.**—AUDITORIUM (R. N. McConnel): Killey's Band 6. The Widow



**NAPOLEON.—OPERA HOUSE** (J. M. Sugar): St. Elmo March 30; to capacity; co. good.

**MANFIELD.—OPERA HOUSE** (Allbaugh and Doughty): Three Twins 3; Brewster's Millions 13.

**VAN WERT.—AUDITORIUM** (J. Frank Stoman): A Girl at the Helm March 24; pleased fair business. Ellery's Band 7.

**SYRIA.—THEATRE** (H. A. Dykeman): Three Twins 9.

### OKLAHOMA.

**MALESTERN.—BUSSY** (A. B. Estes): Traveling Salesman March 31; very good attraction; played to big and well satisfied audience. Dorothy Morton in Widow Jones 1; poor business. Blanche Walsh 18.—**MAJESTIC** (A. B. Estes): Richard Mandell and co. 4-9.—**YORK**: Traveling Salesman 31 performance on a percentage basis; local box office chapter U. T. C. The chapter netted about \$200.

**GUTHRIE.—OPERA HOUSE** (J. M. Brooks): The Widow Jones March 29; excellent to good house. The Traveling Salesman 3; excellent, to full house.

**SHAWNEE.—BECKER** (John Fanning): Dorothy Morton in Widow Jones March 31; pleased fair business.

### OREGON.

**SALEM.—GRAND** (John F. Cardray): A Stubborn Cinderella March 28; played to a full house; Homer Mann as Mac winning the hearty applause of the audience; Carolyn Lila as Lady Leslie, as well as the co., were exceptionally good. The Red Mill 2. Wise, Woman and Song 7.

**SEAFORD.—OPERA HOUSE** (Charles D. Haeffliger): The Red Mill March 30; good co., capacity house. Wise, Woman and Song 6; good co. and house. Lombardi co. 6. Ginevra March 19. Volcanic and Nelson pictures 30. Walter Damrosch's New York Symphony Orchestra May 18.

### PENNSYLVANIA.

**JOHNSTOWN.—CAMBRIA** (H. W. Scherer): The Frolicsome Lambs March 30; fair attraction and business. Premiere of The Norseman 1; fair attraction and business. Howe's pictures 2; good attraction and business. Dreamland Burlesques 3; good performance and business. The Third Degree 6. Tankie Doodle 9. Minnie's Victory in This Woman and This Man 9. The Norseman, written by Daniel Moor Berlin, who also composed the five songs used in the play, and in addition led the orchestra, opened the afternoon of 1, not a fine day for those who fear hoodlums. The production was well mounted and backed by the Hill and Yale enterprises, both of whom were present. The scenes are three in number: one showing the exterior of a ranch and the ranch itself in Nebraska. The others are sitting room and parlor of the ranch house, for which the same setting was employed. The scenery is splendid, although the interior of the ranch has a very rustic finish, topped by a beautiful fringe of Western life, a combination that seems improbable. The play, as a whole, will please the average audience, but the plot, which never looks for absurdities and improbabilities in its gods. It is very mediocre and trite, but pleased a rather small audience that was aware that it was witnessing a direct production. The performance itself was very smooth, but few errors of text being noted. The plot concerns one Fritchie Arling (Arthur Donaldson, of Prince of Pilsen fame), a Norwegian, who comes to the ranch of the rich banker (McFarley May McCabe), and procures a job. His sweet singing soon endears him to the women, especially Mrs. McFarley (Lillian H. Jones, of Louise E. Wobbe). This excited the envy of Broncho Bill (Frank E. Elliott), the ranch foreman, who threatens dire vengeance against his rival in the child's affections. Years before, Arling's father had come to Minnesota, and had been robbed of his money and murdered by a second-rate attorney and the mother and little girl were cast adrift, and the mother died leaving her infant to strangers. This same villain ruined Broncho Bill's home, and is now masquerading under the name of Henry Harding (Gillman Low), where he is up to fresh mischief, in holding over Mrs. McFarley's son, James (Leroy Sumner), gambling, and paid with forged bank notes. He is using this as a bribe to marry James' sister, Julia (Lillian Woodward), and thus get possession of the McFarley wealth. But Broncho Bill and Arling get suspicious of Harding, and dig up his past record and utterly confound his plans by their own. Arling marries Julia; James turns out to be Arling's little sister, and the ranch, etc., are really his property, which he generously lets Mrs. McFarley retain, unknown to her, however. The comedy is furnished by Mrs. McFarley's attempt to marry Arling (vide Von Sonnen), a French music teacher, who loves Julia and marries the mother; a tutor and covered maid are also on the scene. A villainous sub motif is furnished by Ahumeta (W. H. Corbell), an Indian. Two large masques are also carried. Mr. Donaldson sang acceptably "The Song of the Spring," "My Mother's Lullaby," "The Vision of Love," "Hail to the Land of Our Birth," and "Here's to the Land That Gave Me Birth." In the Prince of Pilsen, although Mr. Donaldson has been in better voice. The co. did very well, especially noteworthy being the Irish widow of Miss McCabe and the child of Miss Wobbe. Mr. Low made an ideal villain. The setting college boy was the poorest in the east. It is especially cosmopolitan or international in cast, three of four Norwegians playing French, American, Indian, and English characters.

**NEWANTON.—LYCUM** (O. L. Durban): Our New Minister 2; with matinee; co. and house excellent; D. H. McDonald in the title role; William McCrystal as Sawtooth, Claire Vincent as Nance Ransom made individual hits, and were accorded curtain calls; Alice Washburn as Dorcas Tilling and Frank H. Gardner as Lem Ransom merit special mention. The others: Charles F. Adams, Louis Pierce, James Cooper, William J. O'Neill, David Rogers, A. M. Jones, Albert Norman, and Blanche Evans

and Richard Nesmith. Seranton Symphony Orchestra, assisted by Leo Schultz, led the excellent, to a capacity house; Professor Louis Baker Phillips, the director, may well feel proud, for the orchestra never played better. Among the numbers played was the Overture to Rigoletto by Wagner, Symphony No. 9 in C minor by Beethoven, and Variations on an Austrian Theme by Haydn. The latter by the string orchestra. The concert closed with the March from Tannhauser by the full orchestra. Leo Schultz, the "cellist," is a favorite here, and was at his best. His first number, the Concerto in A minor by Volkmann with orchestra, was a brilliant success. Taking it all in all, it was the best treat, musically, of the season. The Cathedral Minstrels 6; excellent, to a capacity house. Most of the singers were members of the cathedral choir, and M. Bouchard, who was the director, has charge of the music in the cathedral. Jacob P. Adler and his Yiddish Dramatic co. in God's Punishment 7 (return); good advance sale. Black Patti in A Trip to Africa 5. Fritz Scheff in The Prima Donna 9. Hattie Williams in The Girl He Couldn't Leave Behind Him 9.—**COLUMBIA** (G. Nelson Terts): The Ducklings 4-6; co. excellent to good business. Charles H. Boyle is the principal fun-maker and scored. Fred Balla, George Martin, and William Morris were good. Lily Georg and Grace and Lillian Hunt merit special mention. The Fay Poster co. in Who Owns the Baby 7-9; co. and business excellent. Sam J. Adams and Camille Gibson were featured and made individual hits. Senorita Olotto in her Spanish dance merits special mention.—**ITHEM**: A farce in two acts, The Return of Deborah, was given by the members of Jewel Hive No. 53, Ladies of the Maccabees, at Guernsey Hall, 1. It was one of the most enjoyable affairs yet attempted by amateurs.—Ever since J. H. Docking, manager of the Fall, has been doing part of his own bookkeeping there has been a decided improvement in the bills, and that the public appreciates it is evinced by the increased attendance.

**READING.—ACADEMY** (Phil Levy, res. mgr.): Helen Graye and her admirable co. concluded the second week of their engagement 4-9 to very good business at every performance. Plays presented: House of a Thousand Candles, being done Rogers Barker. The costumes were elaborate, the class of play excellent. Hattie Williams in The Girl He Couldn't Leave Behind Him 12. Reading Press Club Testimonial Benefit 13. Benefit Public Playgrounds (local) 14. Thomas A. Wise and Douglas Fairbanks in A Gentleman from Mississippi 15. 16.—**ITHEM**: Emanuel Loeb, chairman of the Committee of Arrangements for the Press Club Benefit, is besieged with congratulations for his selection of talent for the performance 15. Excepting the date selected the programme is certainly flawless. Almost every member of the committee of local talent, one chief exception being A. J. Drexel Biddle and Philadelphia Jack O'Brien, who will box three rounds. A very large audience is expected.—Eagle Brothers, enterprising merchants in the Palace of the King, the Marriage of Figaro, to be devoted to vaudeville. It is to be ready for occupancy by September, and will seat about 1,000.—The production of Three Weeks, which the Helen Graye co. was to have presented during their engagement, was dropped off as a result of an order of Mayor Rice. The Ministerial Association objected, and had their objections sustained. A pamphlet of the play was distributed to those attending The Secret Orchard, which latter was substituted.

**HARRISBURG.—MAJESTIC** (N. C. Mirick, res. mgr.): The Police of 1909, with Eva Tanguay at the star, was the attraction that filled the house March 31; the play was one of the successes of the season and met with the heartiest recognition; Miss Tanguay and the balance of the co. were very good in their respective lines of work; the staging and costumes were much admired. The Captain of Plymouth, a comedy in one act, produced by the pupils of Hiale Indian School, was given to a small audience 1. The Third Degree 2; good attendance and well pleased audience; a very strong co. well balanced; all roles well enacted. Silverette Jones (Black Patti) and good co. of colored comedians even surpassed. Mahood of the Desert 7. Kyrie Belle 12. A Gentleman of Mississippi 13, 14. Hattie Williams 15. Grand star 16.

**PITTSBURGH.—BROAD STREET** (Thomas M. Gibbons): Moulin Rouge Girls 4; poor co. and performance, to small audience. Henrietta Crossman 5; excellent performance. Good performance, to a good sized audience. Miss Crossman was given several curtain calls. The entire cast was very good. A Trip to Africa 7; excellent co. and very good performance, to a fair sized audience. Lyman H. Howe 12.—**ITEM**: Past Exalted Ruler L. P. Hartley installed the following officers of Pittsburg Lodge No. 883, B. P. O. E. April 6: Frank L. Sweet, exalted ruler; T. Frank Mullin, leading knight; Leo J. Schwarzkopf, loyal knight; Edward J. Burke, lecturing knight; L. P. Holcomb, secretary; M. V. Quinn, treasurer; C. V. Vatterli; Michael Holp, Fred Seiber, J. N. Terwilliger, trustees; Thomas S. Loftis, representative; L. P. Holcomb, alternate.

**LANCASTER.—FULTON OPERA HOUSE** (C. A. Yecker): Lyman H. Howe March 31; played to a fair house. Mrs. Tanguay in The Police of 1909 1 gave satisfaction to a good sized audience. The Third Degree 4 pleased a large audience. Where There's a Will 5 gave satisfaction to a small audience. The Yankee Doodle Girls 6 attracted a fair audience of males. Kyrie Belle in The Bridge Builders 11. Three Weeks 12. Lancaster Choral Society 13. Grand star 15. Hattie Williams in The Girl He Couldn't Leave Behind.—**ITEM**: Viola Dale, formerly leading woman of the Where There's a Will co., had the box-office receipts attached here for a claim of salary unpaid; she obtained a settlement.

**DU BOIS.—AVENUE** (A. F. Way): Paul M. Potter's The Girl from Rector's March 30; was presented to a good sized audience and gave satisfaction. Verbeck and Farrell's offering 31-3 was school days in excellent business; the singing and dancing of Moline and Olson were pleasingly merited all the applause they received; Matt Mallon as Professor Switzer was great; James Mahoney as Percy Lighthead

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was a whole play in himself, and made much of the character he impersonated, come again School Days.

**CLEARFIELD.—NEW OPERA HOUSE** (Thomas E. Clark): State College Theatricals in The Gay Southerner March 31; excellent performance, to capacity business. High School Junior Class in The Mistress of Hootown 1; fine performance, to S. H. O. This Woman and This Man 5; excellent co., to fair business. Our New Minister 8. Misses May 15. Grand star 22. Uncle Dave Hulcomb 28. Willis Musical Comedy May 2. Benefit 5, 6.

**SUNBURY.—CHESTNUT STREET OPERA HOUSE** (Fred J. Hynd): This Woman and This Man 1 to small audience; deserved better. The Apollo Concert co. (local) 6, under the direction of Hiram H. Reese. St. Elmo 7. Channery Kinder Stock co. 11-16, presenting The Young Wife, Molly Bawn, The Lost Child, Dr. Jekyll and Mr. Hyde, An Old Man's Darling, The Russian Spy, East Lynne, and Deadwood Dick.

**UNIONTOWN.—OPERA HOUSE** (Fred Robbins): Soul Kiss March 27 to crowded house; very good co. Washington and Jefferson College Glee and Mandolin club 30. Williams' Ideals 4 to capacity. Our New Minister 14. The Traveling Salesman 19.

**HARLETON.—GRAND** (J. R. Beechinger, res. mgr.): Dick Turpin and The Horse Dealer 6, 7; pleased fair attendance. Home talent in Gibson Family Reunion 15, 16, for the benefit of the Harleton Association. A Gentleman from Mississippi 22.

**WILLIAMSPORT.—LYCOMING OPERA HOUSE** (L. J. Fisk): The Final Settlement March 31 to small but pleased audience. Lyman H. Howe 6 to good sized and appreciative audience. Our New Minister 7. A Gentleman from Mississippi 22.

**WASHINGTON.—NIXON** (C. D. Miller): Ideals 3 drew good business. Man on the Box 4; capable co., well liked house. Vaudeville and pictures 11-30. Traveling Salesman 31. Washington and Jefferson College Glee Club 22. St. Elmo 23.

**CONNELLSVILLE.—SOISSON** (Fred Robbins): Williams' Ideals 5; failed to please a good sized audience. Man on the Box 9. Our New Minister 13. The Traveling Salesman 20. The Smart Set 22.

**POTTSVILLE.—ACADEMY** (Charles Hausmann): Fantasia (local), benefit King's Daughters March 31-2 to S. H. O.; clever and creditable performance. Season closed; house opens with vaudeville 4-Sept. 1.

**NORRISTOWN.—OPERA HOUSE** (C. M. Southwell, res. mgr.): The Goddess of Liberty billed for 1, canceled. The Irene Myers Stock co. 11-16; will present St. Elmo and Northern Lights.

**TARENTUM.—NIXON** (C. N. Reed): Our New Minister 11. Call of the Wild 19. St. Elmo 20. Grand star 30.—**ITEM**: The Man on the Box 7, and This Woman and This Man 13 canceled.

**WEST CHESTER.—OPERA HOUSE** (J. F. Small, res. mgr.): Amateur Minstrels March 31 drew well and pleased. Pictures and vaudeville 1-11. Amateur Minstrels 12. Amateur Concert 15.

**POTTSVILLE.—OPERA HOUSE** (E. C. Manger): Lyman Howe 5 to good business. Yankee Doodle Girls 4; big house. Myriad (local) 6, 7; big audience. Helen Graye Repertory co. 11-16.

**WYOMING.—WHITE'S NEW THEATRE** (F. D. Hunter): Arthur Donaldson in The Norseman 4; excellent play; presented by a good co. The Man on the Box 6; enjoyed by a good audience. Lyman Howe 7.

**HEADVILLE.—ACADEMY** (Ben F. Mack, res. mgr.): The Girl from Rector's 7. Verbeck and Farrell's Uncle Hiram and Vaudeville 8. Three Twins 12. Under Southern Skies 18.

**FRANKLIN.—OPERA HOUSE** (John Mills): The Girl from Rector's 6 pleased large audience. The Dollar Mark, The Three Twins 13. Madame Schumann-Haick 15.

**OIL CITY.—THEATRE** (George W. Lowder, res. mgr.): A Gentleman from Mississippi March 31; capable co.; pleased fair house. Henrietta Crossman in Sham 6.

**ROCHESTER.—MAJESTIC** (Charles E. Smith): Vaudeville and pictures to capacity slightly.—**OPERA HOUSE** (Walter Javens): Williams' Ideal Burlesque co. 2 pleased S. H. O.

**NEW CASTLE.—OPERA HOUSE** (R. H. Morris, res. mgr.): Minstrel 1; fair co.; poor house. Y. M. C. A. Minstrels 14, 15. Brewster's Millions 16.

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**ST. MARYS.—TEMPLE** (J. S. Speer): Vaudeville and moving pictures 4, 5; good, to good business. This Woman and This Man 6; good co., to poor business. Beverly 20.

**BELLEFONTAINE.—GORMAN OPERA HOUSE** (Ed Gorman): This Man and This Woman 4; good production, to poor business. Franklin Woodruff in Call of the Wild 9.

**WILLSBORO.—DACHS AUDITORIUM** (Dartt and Dartt): Beverly 13.

### RHODE ISLAND.

**PAWTUCKET.—BLOU** (David R. Buffington): The Blot Stock co. 4-9 in Winchester to good business. Kathryn May gave her portrayal of Virginia, Lokale Hallcock took the part of the colored boy and was particularly pleasing. Ada Greenhough as Madge Children was very good. Henrietta Bagley as Mrs. Randolph all that could be desired. Earl Simmons as the Major was manly and was much applauded. William H. Barrows did best work of season as Philip Allen. Albert Lands, Howard Benton, Bob McClung were excellent and scored. Fred Sutton and Henry Hiltbert made hits. James McLaughlin, Thomas Hayden, and Fred Newcomb added to the strength of the cast. The Man on the Box 11-16.

**NEWPORT.—OPERA HOUSE** (Will B. Holmes, res. mgr.): Henrietta Crossman in Sham March 31; excellent performance; good business. The Seal King 1 failed to please a large house. Charlie Grapewin in Above the Limit 3 made good impression on fair house. Orestes' Band 4 (matinee) to fair sized audience. U. T. C. 8.

### SOUTH CAROLINA.

**CHARLESTON.—ACADEMY** (Charles R. Matthews): Marie Cahill March 31 pleased full house. Glam Stock co. opened the second week of their engagement 4 to big business. King Dodo 6; favorably received by large audience; splendid co. Three Twins 23.

**COLUMBIA.—THEATRE** (F. L. Brown): Marie Cahill 4; decided hit to crowded house. King Dodo 8. Three Twins 29.

**FLORENCE.—AUDITORIUM** (F. Brand): Grand star March 30; good business; excellent co.

### SOUTH DAKOTA.

**STOCK FALLS.—NEW THEATRE** (Fred Becker): Wyoming March 27 pleased a full house. St. Elmo 28; fair co. and business. Polly of the Circus 30; excellent co.; pleased to S. H. O. The Girl of the Golden West 3; excellent co., to good business. The Top of the World 3. An Innocent Widow 4. The Third Degree 10.

**WATERTOWN.—GRAND** (H. L. Walker):

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The Isle of Spain 3; fair, to capacity business. The Kleptomaniac (local) 4; good business. Return engagement Grace Cameron in Nancy 5; co. good; fair business. The Innocent Widow 11. —GASS (Gass and Gass): In Pennsylvania (local) 7.

**YANKTON.**—NEW THEATRE (M. W. Jones): St. Elmo 3; poor business; good co. The Top of the World 4; excellent performance; fair business. As You Like It 5. The Third Degree 14.

## TENNESSEE.

**KNOXVILLE.**—STAUDER (Fritz Stauder): J. E. Dodson in The House Next Door 4; good co.; excellent performance and business. Voltaire-Nelson pictures 8. Elmer Kent in King Dodo 11. The Old Homestead 12. —BIZOU (Fred Martin): William H. Turner in The Sporting Deacon 4-9; opened to big business. Young Buffalo in New York 11-18.

**CHATTANOOGA.**—ALBERT (P. H. Albert): J. E. Dodson in The House Next Door 3; good business. Voltaire-Nelson pictures 8. The Old Homestead 11. —BIZOU (O. A. Neal): Hal, the Circus Gal, March 28-9; pleased fair business. Stephanie Longfellow in the Bishop's Carriage 4-9.

**JACKSON.**—MARLOWE (M. Kahn, res. mgr.): Little Johnny Jones March 25 played to good house. A Stubborn Cinderella 23; excellent; crowded house. Elliott Dexter in The Prince Chap 1; good; good house. The Time, the Place and the Girl 7. The Fighting Parson 9.

**BRISTOL.**—HARLING OPERA HOUSE (O. M. Brown): The Outter Stock co. March 14-2, appearing in The Cowboy Sheriff, Divorced Wife in Name Only, St. Elmo, A Woman's Way, The Triumph of Betty, and Molly Bawn; due business; pleased.

## TEXAS.

**EL PASO.**—CRAWFORD (Frank Rich): Dark 3-9. —HAPPY HOUR (Howard Fox): Vanderville and Professor Leonard, (spoor singer, 3-11; well received. —MAJESTIC (Frank Rich): Musical comedy and burlesque 3-9; Fritz Fields, assisted by Winsie Baldwin, Mildred Manning, Nat Wentworth and Tom Burns; good attraction and business. —EL PASO (Frank Rich): The Prince of To-night 1; to capacity; one of the season's best offerings. —ITEM: Fritz Fields and co. left for several months' trip through Arizona and New Mexico.

**PALESTINE.**—NEW TEMPLE (W. R. Swift): The Howard Stock co. March 23-2; drew poor business account of inclement weather; plays: Divorce, Lena Rivers, in the Shadow of the Gallows, in the Rogers' Gallery, The Bankers' Son and The Girl and the Sailor, The Old Clothes Man 9.

**CLARKSVILLE.**—OPERA HOUSE (C. O. Gaines): De Armond Sisters co. March 23-1; drew only fair business account inclement weather; very satisfactory performances.

## VERMONT.

**BATTLEBORO.**—AUDITORIUM (George E. Fox): Clark-Urban co. in At Piney Ridge 28. The College Girl 29. A Gay New Yorker 30. Way Out West 31. Fanny Ferry 3. Belle Richmond 5. The White Camel 6. Across the Desert; fair business; best repertoire co. here this season.

**NEWPORT.**—LANE'S OPERA HOUSE (H. E. Lane): Billy, the Boy Artist, 2; pleased good business, matinee and evening. Avery Strong co. 11-13.

**SARRE.**—OPERA HOUSE (John E. Hoban, res. mgr.): Billy, the Boy Artist, 4; fair performance to good house.

## VIRGINIA.

**RICHMOND.**—ACADEMY (Leo Wise): William H. Crane in Father and the Boys March 31-3 to good business and pleased. Forty-five Minutes from Broadway 5; 6; very poor. Marie Cahill in The Boys and Betty 7. Paul Gilmore in The Mummy and the Humming Bird 8. Polly of the Circus 11-13. —BIZOU (O. J. McKee): George Sidney in The Joy Riders 4-9; pleased capacity. Ward and Vokes in The Promoters 11-18. —COLONIAL (R. P. Lyons): Week 4-9 The Four Funsters, The De Wolf, Monsieur Herbert, and pictures to capacity.

**CLIFTON PARK.**—MASONIC OPERA HOUSE (W. F. Finley): Harry Shannon in A Banker's Child 2; poor, to small house. Lyman Twins in The Prize Winners 4; first class, to S. R. O. Paul Gilmore in Mummy and the Humming Bird 6.

**STAUNTON.**—BEVERLY (Barkman and Shultz): Land of Nod March 30 to two good houses; failed to please. Arcadians of U. of Va. S. Cohen and Harris' Minstrels 11. Ben Great Players 13. Beverly of Grandtark 18.

**DANVILLE.**—ACADEMY (S. A. Schlem): Forty-five Minutes from Broadway March 31; good co. and business. The Four Pickers 28; 4-9; fair business.

## WEST VIRGINIA.

**WHEELING.**—COURT (E. L. Moore): Polly of the Circus 1; 2; good business. Stubborn Cinderella 4; good business. John Drew 13. Olga Netherland 16. —VIRGINIA (Charles A. Feinler): Shepherd's pictures March 31-7. Jan De Angelis with The Beauty Spot 8. 9. New Metville in Six Hopkins 11-13. —POLAR (H. W. Rogers): The Merry Widow 31-2; S. R. O. Wade and Follies 4-9; good business. Great Star and Garter co. 7-9. Lid Lifters 11-13. Marathon Girls 14-16.

**PARKERSBURG.**—CAMDEN (W. E. Emery): The Soul Kiss 2; fair. The Three Twins 4; pleasant full house. Polly of the Circus 8; delighted S. R. O. J. A. Coburn's Minstrels 9. Lyman Howe 11. The Third Degree 12.

**BLUFFFIELD.**—ELKS' OPERA HOUSE (S. H. Jeffries): The Land of Nod 10 failed to

please a crowded house. Forty-five Minutes from Broadway 4; fair house; disappointing performance.

**MINTON.**—MASONIC OPERA HOUSE (W. L. Freckling): Lyman Twins in The Prize Winners 5; performance and business good. The Banker's Child 7. Top of the World 25.

**WESTON.**—CAMDEN OPERA HOUSE (Whelan and Edwards): Grandtark 1; pleased large audience. Monte Carlo Girls 4; good performance and business.

## WISCONSIN.

**RACINE.**—THEATRE (Daniel M. Nye): Harvey Stock co. March 23-31; produced The Power of Politics, Jane Eyre, St. Elmo, The Signal of Liberty, and Down East Folks; co. good; drew nicely and pleased. The Roary 1; nice co. and drew well. Bernard Lutz 3; drew good business at matinee and evening; competent co. Ben Hendricks in Ole Olson 5; had good patronage matinee and evening. Nelson-Volgate pictures 4, 8; drew large attendance. Martin's U. T. C. 9. The Man on the Box 10. The Norwegian 11. Louis Mann 13. Don Philip's Band 16, 18. House of a Thousand Candles 19.

**EAU CLAIRE.**—OPERA HOUSE (C. D. Moon): The Man on the Box March 23; pleased moderate business. In Deutschland, an opera, composed by John McDonough, a member of the Elks' Lodge of this city, and staged and directed by him, was given under the auspices of that lodge 30, 31. All the parts were taken by local talent. Mr. McDonough took the leading role, and received considerable praise for his dramatic ability and composition. Both performances were to S. R. O. light; Goddess of Liberty 31; good business and attraction.

**MADISON.**—FULLER OPERA HOUSE (Marcus Helman): Al. H. Wilson in Met in Ireland March 31; small business. Volgate-Nelson pictures 7, 8; fair business. Charles E. Evans in They Loved a Lassie 9; pleased a large audience. Flirt, Hypnotist, 21; mystic and fair audience. Alibiary (local) U. W. Haresfoot Club 8, 9. Ma's New Husband 10.

**BELOIT.**—WILSON'S OPERA HOUSE (R. H. Wilson): They Loved a Lassie 1; pleased good house. Damon's Colored co. (return), to fair business. 2. The Harvey Stock co. opened 4-8. Ma's New Husband 9. Louis Mann 12. The Norwegian 13. The Irish Senator 15. Keith Stock co. 18-23. The Servant in the House 26. The Climax 28.

**LA CROSSE.**—THEATRE (Gage and Wohluter): Al. H. Wilson in Met in Ireland March 31; good business. The Rustic Wooling (local) 1; large house. The Money and the Power, 2; matinee and evening; light; houses. Miss Patsy 3, matinee and evening; fair business. Sallie Fisher in The Goddess of Liberty 4; medium house.

**RHINELANDER.**—OPERA HOUSE (Hawson and Taylor): The Man on the Box 5; to packed house; splendid co. and excellent satisfaction; Jane Ward and Annemarie especially captivated the audience; the co. closes at Racine 10 for the season. Martin's U. T. C. co. 12.

**FOND DU LAC.**—HENRY BOYLE THEATRE (P. B. Haber): Miss Patsy March 30; satisfaction to good business. The Girl from Home, matinee and night, 31; two good houses. The Oregon Stock co. opened a week's engagement 3 with The Slaves of Russia. Judge Lindsey (lecture) 13. The Wolf 18.

**OSHKOSH.**—OPERA HOUSE (J. E. Williams): Gertrude Quinlan in Miss Patsy March 29; good house and performance. Lumpaci (German) 31; good house. Mock Sail All co. in repertoire 1-12.

**PORTAGE.**—OPERA HOUSE (A. H. Carnegie): A Girl from Home March 31; light business; good satisfaction. They Loved a Lassie 4; pleased capacity. Lawrence Olso Club 6. Durbona Band 7-9. Human Hearts 11.

**WAUSAU.**—OPERA HOUSE (C. S. Cone): The Dougherty Stock co. 4-10. The Volgate-Nelson pictures 12. Martin's U. T. C. co. 18.

## WYOMING.

**CHEYENNE.**—CAPITOL AVENUE (Edward F. Stabile): Blanche Wain in The March 28; very good to good business. Nelson-Volgate pictures 1; pleased good business. David Higgins in His Last Dollar 3; pleased small house. The Thief 5. The Lion and the Mouse 7. Stubborn Cinderella 11.

**LARAMIE.**—OPERA HOUSE (H. E. Root): The Outter Stock co. March 23-3; The Workman's Wife's Peril, One Hour, Man from New Jersey, Jason Jackson, and Mixed Pickles; a very good co., to light business. Lion and the Mouse 6. Alaskan 26.

## CANADA.

**QUEBEC.**—QUEBEC AUDITORIUM (J. H. Alon, res. mgr.): First visit from The Merry Widow presented by the Savage co. for three performances 2, 5, and they drew large and delighted audiences. Italian Grand Opera co. 7. Creator's Band 8, 9. The French Stock co. from the Academy of Music, Montreal, opened a two weeks' engagement 11.

**LONDON.**—ONT. OPERA HOUSE (J. D. Egan): Florence Gear in Fluffy Hennes March 31; to light attendance. The Servant in the House 4; three performances, to poor business, but deserved much better. Jack Straw, by local amateurs, 6. The Girl Question 7. St. Elmo 9. Young Liberal Minstrels (local) 14, 15. William Faversham in Herod 18.

**ST. JOHN.**—N. B. OPERA HOUSE (H. J. Anderson): Myrtle-Harder co. opened second week 4 with The Burial and the Lady; both new good. Other bills: One Girl in a Thousand and The Missouri Girl; Merritt and Hilton have been added to the extra-act features in a sister act.

**KINGSTON.**—ONT. OPERA HOUSE (D. P. Brannagan): Fluffy Hennes March 23 to good business. The Servant in the House 30; large and appreciative audience. —OPERA HOUSE (J. Gorman): French Dramatic co. (Paul Marcel) 4 in La Touca and Le Maître de Forgem; very good business.

**OTTAWA.**—ONT. RUSSELL (P. Gorman): The Girl Question March 30, 31; satisfactory business; good. The Merry Widow 31; very good co. and business. —OPERA HOUSE (J. Gorman): French Dramatic co. (Paul Marcel) 4 in La Touca and Le Maître de Forgem; very good business.

**HAMILTON.**—ONT. OPERA HOUSE (A. E. London): The Merry Widow March 29, 30 drew large crowds. The Servant in the House 31; excellent business. Fluffy Hennes 3, 3; packed houses; pleased capacity business.

**ST. THOMAS.**—ONT. GRAND (William

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Devine): The Mikado (local) 4, 5; pleased. The Girl Question 8; good performance; poor business. St. Elmo 8. The Meyer Stock co. 11-16. The Climax 21.

**WINNIPEG.**—MAN.—GRAND (Kelly and Bowe): The Striders March 30; pleased fair business. San Francisco Opera co. 31-2. The Girl from Manila 4-9.

**WOODSTOCK.**—ONT.—OPERA HOUSE (W. H. Wilcox): Girl Question 5; fair house and attraction. Moving pictures and vaudeville, other dates, doing good business. St. Elmo May 1.

## NEWFOUNDLAND.

**ST. JOHN'S.**—T. A. HALL (T. J. Hollis): Lyric Comedy co., billed to open March 23, failed to arrive, and Peep o' Day was presented by T. M. White's co. to a very poor audience; the play was given a very good performance. However, and the work of H. J. Green and Polly Carroll was especially good. —STAR (J. Burke): Arrol Dramatic co. in Captain Grip, the Outlaw, 23, 29, to good attendance, but the performance was anything but creditable. Little-dale Students in The Merchant of Venice 30 to S. R. O.; intelligently handled, with young ladies in all the roles. Alice Morris distinguishing herself as Shylock and Monnie Mansfield making a most satisfactory Portia. Acker Vanderville co. opened 31 to capacity, and to similar attendance balance of week; excellent combination in every respect. Eugene West and Miss Henry in Fanning a Husband, very good. Other acts being Riley and Fleming, dancers; Oreta Byron, comedienne; Orelly and Randall, jugglers, and Robert's Indoor Circus, a clever troupe of trained bears, monkeys and dogs. —ST. JOSEPH'S HALL: Parish concert 29 to S. R. O.; numbers were contributed by leading local performers, special successes being made by John O'Reilly, P. F. Moore, Cyril Fox, Clara Smyth, John Fox, and L. C. Murphy. —COLLEGE HALL: Alumni of St. Bonaventure's College in The Forester 12. —NICKEL (J. P. Kelly): This house was reopened 28 to S. R. O. and was filled to overflowing all during the week. The shows were of a high standard. Bert Mayson, character vocalist, and Charles K. Sher-

man, baritone, were introduced and pleased. Rose and Ruth, two good performers, are still retained as musicians. L. C. MURPHY.

## DATES AHEAD

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issues dates must be mailed to reach us on or before that day.

## DRAMATIC COMPANIES.

ABOVE THE LIMIT (P. Gale Wallace, mgr.): Philadelphia, Pa. 11-13.  
ACROSS THE GREAT DIVIDE: Decatur, Ind. 12. Ridgeville 13. Portland 14. Colina, O. 15. New Bremen, 16.  
ADAMS, MAUDE (Charles Frohman, mgr.): St. Paul, Minn., 11-13. Minneapolis 14-16. Des Moines, Ia., 18. Omaha, Neb., 19, 20. Kansas City, Mo., 21-23.  
ALLEN, VIOLA (Lebler and Co.): Boston, Mass., 11-23.  
ALMA, WO WHONST DU (Co. A; Adolf Phillips, mgr.): New York city—Indefinite.  
ALMA, WO WHONST DU (Co. B; Adolf Phillips, mgr.): St. Louis, Mo., 10-23.  
ANGLIN, MARGARET (Louis Netherland, mgr.): Philadelphia, Pa., 4-18. Newark, N. J., 18-23.  
ARIZONA (Gus Hill's): Joliet, Ill., 18.  
ARRENE LUPIN (Chas. Frohman, mgr.): Cleveland, O., 11-16. Cincinnati 18-25.  
AS TOLD IN THE HILLS (W. F. Mann, mgr.): De Soto, Mo., 12. Washington 13. Jefferson City 14. Mexico 15. Centralia 16. Sturgeon 18. Vanalia 19. Bowling Green 20. BANKER'S CHILD, THE (Harry Shannon, mgr.): Pikesboro, O., 12. Xenia 13. Arcanum 14. Shelbyville, Ind., 15. Liberty 16. Brookville 18. Lawrenceburg 20. Seymour 21. North Vernon 22. New Castle 23.  
BARRIER, THE (Klaw and Erlanger, mgrs.): Philadelphia, Pa., March 21—Indefinite.  
BARRYMORE, BETHLE (Charles Frohman, mgr.): New York city Jan. 31-April 23.

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WILLIAMS & STEVENS (New Orleans, La. —Indefinite.

WOLF (J. A. Wolf, mgr.): Wichita, Kan., Sept. 20—Indefinite.

WOODWARD (O. D. Woodward, mgr.): Omaha, Neb.—Indefinite.

YANKER DOODLE (Himmelsa's): Superior, Wis., Nov. 22—Indefinite.

YIDDISH (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 20—Indefinite.

**TRAVELING STOCK COMPANIES.**

CHAUNCEY-KRIFFER (Fred Chauncey, mgr.): St. Louis, Pa. 11-15, Harrowsville, Mo., 15-23.

CHICAGO STOCK (Chas. H. Rosenkranz, mgr.): St. John, New Brunswick, 11-30.

CUTTER STOCK (Wallace H. Cutter, mgr.): Platts, O., April 4—Indefinite.

ELKHART'S IDEALS (Oliver Elkhart, mgr.): Chicago, Ill., April 11-14.

GUY STOCK (Eastern): G. C. Guy, mgr.: Fosteria, O., 11-16.

GUY STOCK (Western): Mercer Bros., mgrs.: Canton, Ill., 11-16.

HALL STOCK: Norristown, Ind., 11-16, Bassett, Ind., 11-16.

HENDERSON, MAUDE (Jon Parent, mgr.): Liberty, Mont., 11-13, Sand Point, Ida., 14-16.

HENDERSON STOCK (W. J. and R. H. Henderson, mgrs.): Marysville, Mo., 4-15.

HILMAN'S IDEAL STOCK: Leota, Kan., 12.

HIMMELKIN'S IMPERIAL STOCK: Marshfield, Wis., 11-17, Merrill 15-24.

KARROLL DOZ. STOCK (J. C. Welsh, mgr.): Unionville, Mo., 16-18.

KEITH STOCK (Oato S. Keith, mgr.): Lima, O., 11-16, 17-18, 19-23.

KLARKE GLADY (J. W. Halfan, mgr.): Lawton, Mo., 7-9, Booth Bay 11-13, Brunswick 14-16.

LATIMORE-LEIGH STOCK (Western): Hert Leigh, mgr.: Jefferson City, Mo., 11-16.

MAHER, PHIL (Leola B. Smith, mgr.): St. Thomas, Cal., 11-15.

MANHATTAN STOCK (Walport Pressel, mgr.): Worcester, O., 11-16, Bellefontaine 18-23.

MAXWELL-HALL STOCK (Jefferson Hall, mgr.): Dubuque, Ia., 16-15.

MORGAN STOCK (J. D. Morgan, mgr.): Rochester, Mass., 11-15.

PICKERTS AND CO. (Willie Pickert, mgr.): Bedford City, Va., 14-16.

ROBAR-MASON STOCK (Peter C. Roobar, mgr.): Kokomo, Ind., 11-18.

SEER WILLIAM (Lee McClellan, mgr.): Culbertson, Mont., 11-18.

TAYLOR STOCK (H. W. Taylor, mgr.): Ipswich, Mass., 11-16, Rockland 18-23.

TEMPEST STOCK: Lykens, Pa., 11-16, Williamsport 18-23.

VANCE PLAYERS: Gallipolis, O., 11-13, Iron- ton 14-16.

WINNINGER BROS. STOCK (Frank Winninger, mgr.): Bloomington, Ill., 11-16, Mattoon 18-23.

**OPERA AND MUSICAL COMEDY.**

ABARBANEL, LINA (A. H. Woods and George W. Lederer, mgrs.): Chicago, Ill., April 10—Indefinite.

ABORN ENGLISH GRAND (Milton and Sargent Aborn, mgrs.): Cincinnati, O., 1-23.

ABORN ENGLISH OPERA (Milton and Sargent Aborn, mgrs.): Boston, Mass., April 11—Indefinite.

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**ABORN OPERA** (Milton and Margaret Aborn, mgrs.): Brooklyn, N. Y., April 4-May 7.  
**AMERICAN IDMA** (Cohan and Harris, mgrs.): New Haven, Conn., 12, 13, Meriden 14, Hartford 15, 16.  
**ARADIAN THE** (Charles Frohman, mgr.): New York city Jan. 17—Indefinite.  
**BLACK PATTI** (H. Voelkel, mgr.): Jersey City, N. J., 11-16, Newark 18-22.  
**BRIGHT MYRE** (J. M. Gaites, mgr.): Philadelphia, Pa., 11-13.  
**BUTTER BROWN** (Western: E. H. Fitzhugh, mgr.): Chicago, Ill., 10-23.  
**BUTTER BROWN** (Eastern: E. A. Denman, mgr.): Springfield, Ill., 10-13, Peoria 14-16, Joliet 17, La Porte, Ind., 18, Michigan City 19, Boston Harbor, Mich., 20, Muskegon 21, Saginaw 22, Lexington 23.  
**CARILL, MARIE** (D. V. Arthur, mgr.): Baltimore, Md., 11-16.  
**CAT AND THE FIDDLE** (Charles A. Seilon, mgr.): Albany, N. Y., 12-30.  
**CHICKEN AND SOLDIER** (J. C. Whitney, mgr.): New York city Sept. 12—Indefinite.  
**COLE AND JOHNSON** (A. L. Wilbur, mgr.): Trenton, N. J., 11-13, Camden 14-16.  
**CRANE MUSICAL STOCK** (Charles L. Crane, mgr.): East, Ohio, Feb. 6—Indefinite.  
**DARIELA FRANK** (The Shuberts, mgrs.): St. Louis, Mo., 10-16.  
**DOLLAR PRINCESS** (Charles Frohman, mgr.): New York city Sept. 6—Indefinite.  
**DRENNER, MARIE** (Law Fields, mgr.): Baltimore, Md., 11-16.  
**DUOMO, THE** (C. B. Dillingham, mgr.): Detroit, Mich., 11-13, Milwaukee, Wis., 17-23.  
**FIELDS, LEW** (Law Fields, mgr.): New York city 11-16.  
**FIGHTING PRINCESS** (Mort H. Slinger, mgr.): Chicago, Ill., Oct. 31-April 1, Joliet 17, Aurora 18, Elgin 19, Rockford 20, Clinton 21.  
**FOLLIES OF 1909** (Florence Siegfried, mgr.): Washington, D. C., 11-16.  
**FORTY-FIVE MINUTES FROM BROADWAY** (Cohan and Harris, mgrs.): Philadelphia, Pa., 11-16.  
**FRENCH OPERA** (The Shuberts, mgrs.): Montreal, P. Q., 11-16.  
**GRAND ADRIENNE** (Klaw and Erlanger, mgrs.): St. Louis, Mo., 10-16, Louisville, Ky., 18-20, Indianapolis, Ind., 21, Toledo, O., 22.  
**GIRL IN THE TAXI** (A. H. Woods, mgr.): Chicago, Ill., Indefinite.  
**GIRL THAT'S ALL THE CANDY** (B. M. Garfield, mgr.): Cando, N. Dak., 12, Lakota 13, Devil's Lake 14, Northwood 15, Casselton 16, Harwood, Minn., 18, Alexandria 19, Glenwood 20, Granite Falls 21, Olivia 22, Marshall 23.  
**GLASSER, LULU** (The Shuberts, mgrs.): Detroit, Mich., 11-16.  
**GODDESS OF LIBERTY** (Mort H. Slinger, mgr.): Baltimore, Md., 11-16.  
**GODDESS OF LIBERTY** (Mort H. Slinger, mgr.): Lafayette, Ind., 12, Frankfort 13, Indianapolis 14, 15, Louisville, Ky., 21-23.  
**HARTMAN, FRANK** (Law Fields, mgr.): Oct. 17—Indefinite.  
**HAVANA** (The Shuberts, mgrs.): Providence, R. I., 11-16.  
**HILD, LEO** (Florence Siegfried, Jr., mgr.): Boston, Mass., 11-16, New York city 18-20.  
**HITCHCOCK, RAYMOND** (Cohan and Harris, mgrs.): Boston, Mass., March 23—Indefinite.  
**HOPPER, DE WOLF** (D. V. Arthur, mgr.): Pittsburgh, Pa., 11-16.  
**IN PANAMA** (A. L. Rich Co., mgrs.): Buffalo, N. Y., 11-16.  
**JANIS, ELISIE** (Chas. B. Dillingham, mgr.): Devonport, Ia., 12, Galesburg, Ill., 13, Milwaukee, Wis., 14-16, Minneapolis, Minn., 18-22.  
**JOLLY BACHELORS** (Law Fields, mgr.): New York city Jan. 12—Indefinite.  
**JOHN RICHARD** (New Orleans, La., 10-16.  
**KING DODD** (John Cort, mgr.): Spartanburg, S. C., 12, Knoxville, Tenn., 11, Chattanooga 12, Nashville 13, Jackson 14, Memphis 15, 16, Cairo, Ill., 17, Paducah, Ky., 18, Evansville, Ind., 19, 20, 21, Vincennes 22, Terre Haute 23, 24.  
**KOLB AND DILL** (San Francisco, Cal., Oct. 4—Indefinite.  
**LAND OF NOD** (Newbern, N. C., 12, Goldsboro 13, Raleigh 14, Durham 15, Henderson 16.  
**LITTLE KIMO** (Klaw and Erlanger, mgrs.): Boston, Mass., 11-23.  
**LOVE CURE** (Henry W. Savage, mgr.): Toronto, Ont., 11-13, Buffalo, N. Y., 14-16, Brooklyn 18-23.  
**MAFADEN'S PLATS** (Barton and Wiswell, mgrs.): Brooklyn, N. Y., 11-16.  
**MCINTYRE AND HEATH** (Klaw and Erlanger, mgrs.): Kansas City, Mo., 10-13, Omaha, Neb., 14-16.  
**MERRY WIDOW** (Western: Henry W. Savage, mgr.): Reno, Nev., 12, Ogden, U., 13, Salt Lake City 14-16, Denver, Colo., 18-23.  
**METROPOLITAN OPERA CO.** (Toledo, O., 14, Detroit, Mich., 15, 16.  
**METROPOLITAN OPERA CO.** (Chicago, Ill., 17-23.  
**MIDNIGHT SONS** (Law Fields, mgr.): Washington, D. C., 11-16, Philadelphia, Pa., 18-23.  
**MISS MOLLY MAY** (Byron Chandler, mgr.): New York city 8—Indefinite.  
**MISS NOBODY FROM STARLAND** (Mort H. Slinger, mgr.): Chicago, Ill., Jan. 18—Indefinite.  
**MONTGOMERY AND STONE** (Charles B. Dillingham, mgr.): New York city Jan. 10—Indefinite.  
**NEWTOWNS AND THEIR BABY** (Geo. Goss, mgr.): Newark, O., 11, New Philadelphia 12, Canton 13, Akron 14, Elyria 15, Erie, Pa., 16, Toledo, Ohio, 18-23.  
**PRIMA DONNA, THE** (Charles B. Dillingham, mgr.): Boston, Mass., 11-23.  
**PRINCE OF TO-NIGHT** (Ed R. Salter, mgr.): Riverside, Cal., 12, Redland 13, San Bernardino 14, Pomona 15, Santa Barbara 16, San Francisco 17-23.  
**RING, BLANCHE** (Law Fields, mgr.): New York city Feb. 10—Indefinite.  
**RODOLPH DAYS** (H. D. Stair, mgr.): Rochester, N. Y., 11-16, Washington, D. C., 18-23.  
**STONY BROOKS** (A. L. Herman, mgr.): Paterson, N. J., 11-13, Cohoes, N. Y., 14, Schenectady 15, Springfield, Mass., 16.  
**STYLANK, A** (Henry B. Harris, mgr.): New York city 4—Indefinite.  
**SUET KISS** (Mittenthal Bros., mgrs.): Adrian, Mich., 11-16.  
**STURBORN CINDERELLA** (M. H. Slinger, mgr.): Ft. Collins, Colo., 12, Boulder 13, Colorado Springs 14, Las Vegas, N. M., 20, Rocky Ford, Colo., 23, Denver 25-30.  
**STYPERA** (Edwin Warner, mgr.): Boston, Mass., 11-23.  
**TALK OF NEW YORK** (Cohan and Harris, mgrs.): New York city 11-16.  
**TEAL, RAYMOND, MUSICAL COMEDY**: Wichita, Kan., Indefinite.  
**THREE TWINS** (Joseph M. Gaites, mgr.): Waco, Ga., 12, Jacksonville, Fla., 13, Savannah, Ga., 14, Charleston, S. C., 15, Greenville, S. C., 16, Columbia, S. C., 18, Green-

ville 19, Spartanburg 20, Charlotte, N. C., 21, Winston-Salem 22, Greensboro 23.  
**THREE TWINS** (Joe M. Gaites, mgr.): Philadelphia, Pa., March 23-April 16.  
**TIME, THE PLACE AND THE GIRL** (Western: H. H. Frame, prop.): Cincinnati, O., 11-16.  
**TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH** (The Shuberts, mgrs.): New York city Sept. 4—Indefinite.  
**VAN STUDDIFORD, GRACE** (Harry C. Middleton, mgr.): Calumet, Mich., 12, Marquette 13, Menominee 14, Green Bay, Wis., 15, Appleton 16.  
**WARD AND VOKE** (H. D. Stair, mgr.): Richmond, Va., 11-16.  
**WIDOW JONES** (Arthur A. Letto, mgr.): Denver, Colo., 11-17.  
**WILSON, AL. H.** (Sidney R. Hills, mgr.): Duluth, Minn., 11-13, Superior, Wis., 14, Isomington, Mich., 15, Hancock 16, Calumet 17, Marquette 18, Menominee 20, Green Bay, Wis., 21, Oshkosh 22, Fond du Lac 23.  
**WINE, WOMAN AND SONG** (M. M. Thales, mgr.): Seattle, Wash., 1-18, Tacoma 17-19, Victoria, B. C., 20-21, Vancouver 22, 23.  
**YANKEE PRINCE** (Cohan and Harris, mgrs.): Glens Falls, N. Y., 12, Gloversville 13, Auburn 14, Elmira 15, Hornell 16.  
**MINSTRELS.**  
**DUMONT'S** (Frank Dumont, mgr.): Philadelphia, Pa., Oct. 10—Indefinite.  
**FIELDS' (AL. H. Field, mgr.): St. Joe, Mo., 12, Des Moines, Ia., 13, Marshfield 14, Waterloo 15, Dubuque 16, Hammond, Ind., 17, Michigan City 18, Elkhart 19, Coldwater, Mich., 20, Ann Arbor 21, Sandusky, O., 22, Delaware 23.  
**FOX LORE STAR** (Boy R. Fox, mgr.): Center, Tex., 14-16.  
**GEORGIA TROUBADOUR** (Wm. McCabe's): Park Rapids, Minn., 12, Akeley 13, 14, Walker 15-17.  
**GUY'S NOVELTY** (Mrs. A. L. Gay, mgr.): Titusville, Pa., 10-13, Kane 14-16.  
**RICHARDSON AND PRINGLE** (Edwardsville, Ill., 14, Alton 15, Litchfield 16, Pana 18, Shelbyville 19, Tuscola 20, Champaign 21, Rantoul 22, Kankakee 23.  
**BURLESQUE.**  
**AMERICAN** (Teddy Simonds, mgr.): St. Louis, Mo., 11-16, Indianapolis 18-23.  
**AVENUE GIRLS** (Lou Galtin, mgr.): Cleveland, O., 18-23.  
**BEHMAN SHOW** (Jack Singer, mgr.): New York city 11-12, Providence, R. I., 18-23.  
**BIG REVIEW** (Henry P. Dixon, mgr.): New York city 11-16, Newark, N. J., 18-23.  
**BOHEMIANS** (Al. Lubin, mgr.): Jersey City, N. J., 11-13, Paterson 14-16, New York city 18-23.  
**BON TONS** (Weber and Bush, mgrs.): New York city 11-16, Philadelphia 18-23.  
**BOWERY** (W. M. Rosenthal, mgr.): Brooklyn, N. Y., 4-16, New York city 18-23.  
**BRIGADIERS** (Wash. Martin, mgr.): Cleveland, O., 11-16, Pittsburgh, Pa., 18-23.  
**BROADWAY GAIETY GIRLS** (Louis J. Oberwath, mgr.): Buffalo, N. Y., 11-16, Detroit, Mich., 18-23.  
**CENTURY GIRLS** (John Moynihan, mgr.): Chicago, Ill., 11-16.  
**CHEERY BLOSSOMS** (Maurice Jacobs, mgr.): Boston, Mass., 11-23.  
**COLLEGE GIRLS** (Spiegel Amusement Co., mgrs.): New York city 11-16, Albany, N. Y., 18-20, Schenectady 21-23.  
**COLUMBIA BURLESQUERS** (J. Herbert Mack, mgr.): Albany, N. Y., 11-13, Schenectady 14-16, New York city 18-23.  
**COZY CORNER GIRLS** (Sam Robinson, mgr.): Toronto, Ont., 11-16, Buffalo, N. Y., 18-23.  
**CRACKERJACKS** (Harry Leoni, mgr.): Philadelphia, Pa., 11-16, Baltimore, Md., 18-23.  
**DAINTY DUCHESSE** (Weber and Bush, mgrs.): New York city 11-16, Brooklyn, N. Y., 18-20.  
**DREAMLANDS** (Isay Grodz, mgr.): Washington, D. C., 11-16, Baltimore, Md., 18-23.  
**DUCKLING** (Frank Calder, mgr.): Paterson, N. J., 11-13, Jersey City 14-16, Boston, Mass., 18-20.  
**EMPIRE** (Jesse Burns, mgr.): St. Joe, Mo., 14-16, Kansas City 18-23.  
**FADS AND FOLLIES** (Charles R. Arnold, mgr.): Toledo, O., 11-16, Detroit, Mich., 18-23.  
**FASHION PLATES** (Harry Montague, mgr.): St. Paul, Minn., 11-16, St. Joseph, Mo., 21-23.  
**PAY FOSTER** (John Gieves, mgr.): Albany, N. Y., 11-13, Troy 14-16, Jersey City, N. J., 18-20, Paterson 21-23.  
**FOLLIES OF THE DAY** (Barney Gerard, mgr.): Louisville, Ky., 11-16, Cincinnati, O., 18-23.  
**FOLLIES OF NEW YORK AND PARIS** (Joe Hurtig, mgr.): Louisville, Ky., 11-16, St. Louis, Mo., 18-23.  
**FROLICSONE LAMBS** (T. E. Block, mgr.): Baltimore, Md., 11-16, Philadelphia, Pa., 18-23.  
**GAIETY GIRLS** (Pat White, mgr.): Brooklyn, N. Y., 11-23.  
**GAY MASQUERADERS** (Harry Hill, mgr.): Newark, N. J., 11-16, Hoboken 18-23.  
**GINGER GIRLS** (Hurtig and Seamon, mgrs.): St. Louis, Mo., 11-16, Kansas City 18-23.  
**GIRLS FROM HAPPYLAND** (Leo Hurtig, mgr.): Milwaukee, Wis., 11-16, Chicago, Ill., 18-20.  
**GOLDEN CROOK** (Jacobs and Jorman, mgrs.): Washington, D. C., 11-16, Wheeling, W. Va., 18-20, Columbus, O., 21-23.  
**HARTING** (Harry Hastings, mgr.): Chicago, Ill., 4-16, Cleveland, O., 18-23.  
**IMPERIALS** (Sam Williams, mgr.): Kansas City, Mo., 11-16, St. Louis 18-23.  
**IRWIN'S BIG SHOW** (Chicago, Ill., 11-16, Cincinnati, O., 18-23.  
**JARDIN DE PARIS GIRLS** (Clarence Burdick, mgr.): Pittsburgh, Pa., 11-16, Washington, D. C., 18-23.  
**JERRY LILES** (Wm. S. Clark, mgr.): Rochester, N. Y., 11-16, Schenectady 18-20, Albany 21-23.  
**JOLLY GIRLS** (Richard Parton, mgr.): Montreal, P. Q., 11-16, Toronto, Ont., 18-23.  
**KENTUCKY BELLES** (Robert Gordon, mgr.): Indianapolis, Ind., 11-16, Louisville, Ky., 18-23.  
**KNICKERBOCKERS** (Louis Robie, mgr.): Boston, Mass., 11-16, Springfield 18-20, Holyoke 21-23.  
**LADY BUCCANERS** (Harry Strauss, mgr.): Minneapolis, Minn., 11-16, St. Paul 18-23.  
**LID LIFTERS** (H. S. Woodhull, mgr.): Wheeling, W. Va., 11-13, Columbus, O., 14-16, Toledo 18-23.  
**LYRIC STOCK BURLESQUE** (Ed B. Franks, mgr.): Seattle, Wash., Indefinite.  
**MAJESTIC** (Fred Irwin, mgr.): Cincinnati, O., 11-16, Louisville, Ky., 18-23.  
**MARATHON GIRLS** (Phil Sheridan, mgr.): Columbus, O., 11-13, Wheeling, W. Va., 14-16, Pittsburgh, Pa., 18-23.  
**MARDI GRAS BRATTIES** (Andy Lewis, mgr.): Providence, R. I., 11-16, Boston, Mass., 18-23.**

**MERRY MAIDENS** (Harry Hedges, mgr.): Cincinnati, O., 11-16, Chicago, Ill., 18-23.  
**MERRY WHIRL** (Louis Epstein, mgr.): Buffalo, N. Y., 11-16, Toronto, Ont., 18-23.  
**MISS NEW YORK, JR.** (Ed Schapen, mgr.): Brooklyn, N. Y., 4-16, New York city 12-24.  
**MOON AND NIGHT** (Walter Bauer, mgr.): Boston, Mass., 4-13, Troy, N. Y., 18-23, Albany 21-23.  
**MOULIN ROUGE** (Chas. Edwards, mgr.): Troy, N. Y., 11-13, Albany 14-16, Montreal, P. Q., 18-23.  
**PALMIER WIDOWS** (Weber and Bush, mgrs.): Cleveland, O., 11-16, Columbus 18-20, Wheeling, W. Va., 21-23.  
**QUEENS OF THE JARDIN DE PARIS** (Kansas City, Mo., 11-16, Omaha, Neb., 18-23.  
**SERIES SHATTY SHOW** (Al. Herman, mgr.): Springfield, Mass., 11-13, Holyoke 14-16, New York city 18-23.  
**SERIES-SANTLEY** (George Leavitt, mgr.): Minneapolis, Minn., 11-16, Milwaukee, Wis., 18-23.  
**RIALTO BOUNDERS** (Dave Krupa, mgr.): Toronto, Ont., 11-16, Rochester, N. Y., 18-23.  
**RICE AND BARTON'S** (Chas. Barton, mgr.): Philadelphia, Pa., 11-16, Newark, N. J., 18-23.  
**ROBINSON CRUSOE GIRLS** (Chas. Robinson, mgr.): Chicago, Ill., 11-13.  
**ROCK HILL** (Bies and Barton, mgrs.): Hoboken, N. J., 11-16, New York city 18-23.  
**ROSE SYDNEY** (W. S. Campbell, mgr.): Boston, Mass., 11-16, New York city 18-23.  
**RUNAWAY GIRLS** (Peter S. Clark, mgr.): New York city 11-16, Philadelphia, Pa., 18-23.  
**SAM DEVER** (Louis Starks, mgr.): Newark, N. J., 11-16.  
**SAM SCRIBNER'S** (Morris Weinstein, mgr.): Baltimore, Md., 11-16, Washington, D. C., 18-23.  
**SAM T. JACK'S** (Will Boehm, mgr.): Philadelphia, Pa., 11-16, Wilkes-Barre 18-20, Scranton 21-23.  
**SERENADERS** (James Woodson, mgr.): Omaha, Neb., 11-16, Minneapolis, Minn., 18-23.  
**STAR AND GARTER** (Al. Nathan, mgr.): Pittsburgh, Pa., 11-16, Buffalo, N. Y., 18-23.  
**STAR SHOW GIRLS** (John T. Baker, mgr.): Chicago, Ill., 11-13, Milwaukee, Wis., 18-23.  
**TIGER LILIES** (W. N. Drew, mgr.): New York city 11-16, Brooklyn, N. Y., 18-20.  
**TOWN TALK** (Barney Gerard, mgr.): Philadelphia, Pa., 18-23.  
**TROCADEROS** (C. H. Waldron, mgr.): Schenectady, N. Y., 11-13, Albany 14-16, Boston, Mass., 18-23.  
**UMPIRE** (Chas. Donoghue, mgr.): Milwaukee, Wis., 11-16, Minneapolis, Minn., 18-23.  
**VANITY FAIR** (Harry Hill, mgr.): Brooklyn, N. Y., 4-16, New York city 18-23.  
**WASHINGTON SOCIETY GIRLS** (La Watson, mgr.): Detroit, Mich., 11-16, Chicago, Ill., 18-23.  
**WATSON'S BURLESQUERS** (W. H. Watson, mgr.): Scranton, Pa., 11-13, Wilkes-Barre 14-16, Paterson, N. J., 18-20, Jersey City 21-23.  
**WINE, WOMAN AND SONG** (Alex. Gorman, mgr.): Wilkes-Barre, Pa., 11-13, Scranton 14-16, Albany, N. Y., 18-20, Troy 21-23.  
**YANKEE DOODLE GIRLS** (Sol Myers, mgr.): Philadelphia, Pa., 11-16, Scranton 18-20, Wilkes-Barre 21-23.  
**CIRCUSES.**  
**BARNUM AND BAILEY CIRCUS**: New York city March 24—Indefinite.  
**HAGENBROCK AND WALLACE**: Peru, Ind., 4-15.  
**NORRIS AND BOWE**: Evansville, Ind., 15.  
**PARKER SHOW**: Abilene, Kan., 12-14, Oklahoma City, Okla., 16-23.  
**RINGLING BROTHERS**: Chicago, Ill., 7-23.  
**SELLS-FLOTO**: Albuquerque, N. M., 16.  
**TIGER BILLS WILD WEST**: Evansville, Wis., May 7.  
**BANDS.**  
**DON PHILIPPI BAND**: Racine, Wis., 15, 16.  
**ELLERY ITALIAN BAND**: Milwaukee, Wis., 10-30.  
**FISHER'S EXPOSITION ORCHESTRA** (Charles L. Fisher, mgr.): Grand Haven, Mich., 12, Grand Lodge 13, Ionia 14, Lansing 15, Kalamazoo 16.  
**MISCELLANEOUS.**  
**BARKOOT'S SHOW**: Somerset, Ky., 11-16.  
**DUNGAN HYPNOTIST** (L. C. Sellano, mgr.): Portsmouth, O., 11-16, Greenfield 18-23.  
**FULLER, LOIS**: Boston, Mass., 19.  
**GILPIN'S HYPNOTIC COMEDY**: Connersville, Ind., 11-16.  
**HOLMES, BURTON** (Daniel Frohman, mgr.): New York city 3—Indefinite.  
**HOWE'S FESTIVAL OF TRAVEL** (H. J. Bayley, mgr.): Sistersville, O., 12, Bellaire 13, Steubenville 14, East Liverpool 15, Alliance 16.  
**ITA, MENTALIST** (Chas. L. Lynne-Tallon, mgr.): Charlevoix, Mich., 12-17, Petoskey 18-23.  
**LEONARD AMUSEMENT CO.**: Castleton, N. Y., 4-10.  
**NEWMAN, THE GREAT**: Poson, Minn., 10-12, International Falls 13, 14.  
**RAYMOND, GREAT** (Maurice F. Raymond, mgr.): London, Eng.—Indefinite.  
**ST DENIS, RUTH**: Buffalo, N. Y., 14, 15.  
**SMITH, ALBERT P.**: Smith, mgr.: Polaski, Ia., 11-13, Bussey 14-16, Masonia 18-20, Princeton, Mo., 21-23.  
**SYNGAL, BERTIE**: Wash., March 28-May 7.  
**THURSTON, HOWARD** (Dudley McAdow, mgr.): Rochester, N. Y., 11-13, Syracuse 14-16, Providence, R. I., 18-23.  
**VANDERHOOGL, GREAT** (Wm. VanderhooGL, mgr.): Columbus, O., 11-16.  
**WALDEN** (S. Worden, mgr.): Clayton, Ga., 12, McRae 13, Lumber City 14, Dublin 15, Vienna 16.  
**WILLNER, DR. LUDWIG**: New York city 12, Brooklyn 14, Montreal, P. Q., 15.  
**ZARBRAYS, THE HYPNOTISTS**: Tecumseh, Mich., 11-13.

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